musical
COURIER

DECEMBER 15, 1950

25 CENTS

KIRSTEN FLAGSTAD

MANAGERIAL ACCORD . . . Gina Bachauer, one of the season's outstanding newcomers, signs with Marks Levine of NCAC for a transcontinental tour in 1951-52. The Greek pianist is now in Europe for over 50 engagements, but will fly back for a second New York recital on Jan. 28.

TEA PARTY FOR U.S. DANCERS . . . At the official function given by Chief Burgomaster De Ranitz of Utrecht to members of the American National Ballet Theatre are, l. to r., Alicia Alonso; the Burgomaster; Mary Ellen Moylan; Igor Youskevitch; Mrs. Johana Beek, of the Netherlands Concertdirection J. Beek; Alexander Smallens, conductor for the company.

WITH MUSICIANS AT THE HOLYDAYES

MEZZO IN MOVIELAND. Elena Nikolaidi visiting the Pacific Coast to appear in recital in Los Angeles and with the San Francisco Opera, chats with Dan Dailey on the set at the Twentieth Century-Fox studio.

PIANIST WEDS . . . Mr. and Mrs. William Jerome Daly, Jr., after their wedding in Rome last month. Mrs. Daly is the pianist Vera Franceschi. On Dec. 20 she will give the European premiere of Gian-Carlo Menotti's Piano Concerto in Rome with the St. Cecilia Orchestra.

ON SHORES OF LAKE TIBERIAS . . . Frank Pelleg, a leading spirit of the Bach Festival held at Ein Gev in Israel, plays the harpsichord for children of the settlement. Festival extended over three days, and presented soloists and a string ensemble. It was held in the half-finished music shed.

GREEN ROOM CONFERENCE . . . Roger Quilter, l., English composer, Ruth Morris, soprano, and William L. King, coach-accompanist, before the London debut of Miss Morris in Wigmore Hall, Oct. 15. Mr. Quilter accompanied her in a group of his songs, Mr. King, her teacher, in the rest of the recital.

musical
COURIER

Founded 1880
Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR.
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Radio Editor, WILLIAM A. TAYLOR.
Foreign Editor, DR. HENRY W. LEVINGER.
Contributing Editors, HAROLD C. SCHONBERG, BERNICE FROST and HENRY HARRIS.
Promotion, DOROTHY BERSIN.
Production, SCOTT J. SAUNDERS.

MUSICAL COURIER REPRESENTATIVES, U. S. A., CANADA, LATIN AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6110 and 5804). BOSTON: Jules Wolffers, 197 Commonwealth Ave. (CO 6-6905). LOS ANGELES: C. Sharpless Hickman, 701 Ocean Ave., Santa Monica (Santa Monica 44511). SAN FRANCISCO: Charlotte Hiller, 155 Seal Rock Drive. DETROIT: Marion Gerhardt, 4625 Second Blvd. PHILADELPHIA: Samuel L. Singer, 317 North 18th Street. WASHINGTON: James G. Deane, 1615 Kenyon St., N.W. TORONTO: Joseph A. Whitmore, 35-10 Adelaide St., E. RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 4146, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:

ENGLAND: Arthur Notcutt, 32 Maresfield Gardens, Hampstead, London N.W. 3. AUSTRALIA: Dr. Alphons Silbermann, 87 Ocean St., Woolahra, Sydney, N. S. W. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna I. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau. HUNGARY: Frederic Sandor, Kretz Geza-utca 17, Budapest V. ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari 4, Milan. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P.O.B. 6011, Tel-Aviv. RUSSIA: Daniel Zhitomirsky, VOKS, Moscow. SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva. JAPAN: Viscount Taktoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

DECEMBER 15, 1950

IN THIS ISSUE

Boston Introduces Barraud "Mystery" .. 3
Sibelius Feted on 85th Birthday 3
Facing the Music:
Elizabethans and Others 4
New U. S. Works at Cincinnati Convention 5
Music in the Yule Stories of Dickens..6, 7
Paris Fare Stresses the Ballet..... 8
London Has Baton Parade 8
Monteux in San Francisco Opening..... 9
Magic Flute, Tristan Return to "Met".10, 11
N. Y. City Ballet Returns 13
The Trapp Singers Mark Yule.....14, 15
New York Concerts.....12, 18 to 23
Chicago Honors Bloch with Fete.....16, 17
Musical Jottings..25; New Publications..26
Recent Recordings Reviewed.....27
Events in Schools and Studios.....29, 30

Koussevitzky Returns as Boston Symphony Guest

By Jules Wolffers

BOSTON.—The heartiest of welcomes was extended to Boston's travelling conductor emeritus when Serge Koussevitzky returned to conduct the Boston Symphony Orchestra for a two-week stay.

Looking rested and at ease with the world, the noted leader spoke of his experiences on tour for the Hub's music critics at his Ritz-Carlton suite. The quality of South American and European orchestras is not, as a rule, up to the standards of our own great symphonies, according to Dr. Koussevitzky. It took him many rehearsals, in some cities, to get the orchestras up to concert level. He praised the strings of the Israel Symphony. The French National Orchestra he found to be of best quality, and the Brussels Symphony the best disciplined, and of good quality also.

Turning to his views on government support of music, he again urged the establishment of a Federal Ministry of Fine Arts. In reply to a question, Dr. Koussevitzky confirmed the fact that he has been approached by the Detroit Symphony for advice. He said that he was ready to assist in any way possible if the atmosphere was "favorable." Regarding the coming tour of the Israel Symphony, he will conduct sixteen concerts; Leonard Bernstein and Eleazar de Carvalho will carry most of the load during the extensive schedule.

The opening concert of his stay was made before a Tuesday series audience, for whom Dr. Koussevitzky served some of his incomparable Brahms (the Tragic Overture and Third) together with the Sibelius Second. The hearers were enthusiastic.

More Sibelius and Brahms marked the following Friday-Saturday programs. Again Koussevitzky scored with his brilliant readings of the Finnish composer's Pohjola's Daughter and Symphony No. 5, and by his exciting way with the Brahms First.

Barraud "Mystery" Premiered

For the 7th pair concerts of Dec. 1 and 2, the conductor presented the first performance in America of Le Mystere des Saints Innocents, for chorus and orchestra (in five parts), by the French composer Henri Barraud. The narrator was the Rev. Peter R. Blynn; soloists were Peter Sliker, baritone, and John Clegg, tenor. Choral sections were sung by the Chorus pro Musica, Alfred Nash Patterson, conductor.

Dr. Koussevitzky had previously expressed great admiration for this redoubtable hour-long work. Certainly his enthusiasm and command had much to do with the fine way the new composition was presented. The well-trained chorus made light work of some fiendishly difficult passages, the orchestra gave an entire palette of glowing colors, the soloists were effective and the narrator produced exactly the right atmosphere with his half-spoken, half-chanted, even and clear delivery. That an English translation was used for his part somehow did not seem incongruous against the French of chorus and soloists.

The score is dedicated to the memory of the composer's brother, Jean, a lieutenant of the Resistance, executed by the Germans in 1944. From John Burk's complete and helpful program notes we find that the text was drawn from Charles Péguy, "an extraordinary figure of French litreature, French thought, and French belief, in the early part of our century." Starting his career as an atheist and socialist, Péguy became a convert to Roman Catholicism.

In the Mysteries, Péguy's words have a semi-peasant, semi-childlike simplicity and plainness. The composer's setting, however, is nothing if not sophisticated.

Barraud, a pupil of Vaubourgoin, Caussade, Dukas and Aubert, is director of music in the Radiodiffusion Française. In "Le Mystere," his work is a curious and interesting blend of romantic and impressionistic idiom. He is a remarkable orchestrator, a composer of imagination and skill; his vocal writing shows originality and high talent. Yet in spite of these positive virtues and some really magnificent sections, the work as a whole did not leave any decided impression. Perhaps the musical ideas were too grandiose for the verse to form a satisfactory basis for a composition.

SIBELIUS SENDS BIRTHDAY GREETING TO AMERICA

A letter from Jan Sibelius, who celebrated his 85th birthday on Dec. 8, was received by Charles Triller, chairman of the New York Philharmonic-Symphony Society, in answer to a letter Mr. Triller wrote to the composer, telling him of the Society's plans to mark his anniversary with performances of his Seventh Symphony and Violin Concerto.

Writing from Jarvenpaa, Finland, Sibelius sent "with much pleasure" the following message written in English:

"On the occasion of my 85th birthday, I wish to send my kindest greetings and most cordial thanks to the Philharmonic-Symphony Orchestra of New York, which so often and so masterfully has performed my works, as well as to the music-lovers all over America who always have shown so much kind understanding for my music."

In honor of Sibelius' 85th birthday, the Finnish Government sent to Parliament a bill proposing that his pension be increased by 800 per cent, so that it amounts to a million Finnish marks, equivalent to about $6,926, a year.

ON THE COVER

KIRSTEN FLAGSTAD will return to the Metropolitan Opera in January, after an absence of several years, to appear in one of the Ring cycles, in five performances of Fidelio, and in three performances of Tristan and Isolde. This season, Mme. Flagstad has had one of the most extensive tours of her entire career in this country. Starting on Sept. 25, it includes over 40 concerts in addition to five weeks with the San Francisco Opera Company. At the conclusion of her two-months engagement at the "Met," she will make another short concert tour to complete her American season for 1950-51, and leave immediately for Europe, where she is completely booked until July. In the late summer, Mme. Flagstad will return to her home in Norway for her annual vacation.

Vol. CXLII, No. 10
Whole No. 3221

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1933, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Seventy-first Year
December 15, 1950

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

THIS started out exclusively to be an article about Christmas, full of the spirit of carols and Yule, rebecs and psalters and things. We got sidetracked, though. Our original idea was to look through some Christmas poems in English that composers have set to music. Our first step was the Fellowes *English Madrigal Verse*, where there are, we remembered, some lines set by John Attey (1622) and William Byrd (1588). Memory, however, has played us a trick; we had no recollection that the lines were such doggerel, even if they do stem from the Elizabethan period. A sample, from the Byrd collection:

A Carowle for Christmas day
An earthly tree a heavenly fruit it bare;
A case of clay contained a crown immortal,
A crown of crowns, a King whose cost and care
Redeemed poor man, whose race before was thrall
To death, to doom, to pains of everlasting. . . .

ENOUGH of that. The sentiment is noble, but the execution. . . . So we went a-browsing through later miscellanies, like *England's Helicon* and *Wit's Recreations*. Definitely un-Christmassy. Then we started leafing through Arber's *English Garner—Ingatherings from our History and Literature*. Pay-dirt! But, alas, nothing seasonal. Still there are a few things of a musical nature in Arber, long forgotten, that one feels an obligation to rush into print again. Things like the conversation Sir James Melville had with Queen Elizabeth.

Melville was not the scandalous gossiper that Ben Jonson was, when he spoke about his Queen to Drummond of Hawthornden (scandalizing the latter beyond compare), but Melville probably was a more accurate reporter; and in his *Memoirs* he gives us quite a picture of the monarch.

Elizabeth was a complex woman, though in some ways a very transparent one. Vain (with good reason, in her youth: but she never would admit that she was getting old), autocratic, her mind ever changing, impressionable, conceited, suspicious and jealous, she had Melville—who was in the diplomatic service of Mary, Queen of Scots—steadily on the carpet, pestering him with questions as to who was the fairer: she or Mary? Melville, a diplomat, replied that "You are the fairest queen in England, and my queen is the fairest queen in Scotland." Melville also let it be known to Elizabeth that Mary sometimes "recreated herself" by playing upon the lute and virginals. Elizabeth instantly demanded to know how well Mary played. The cautious Sir James gave her a lovely answer: "I said, reasonably for a queen."

Apparently Elizabeth brooded about this, for she fancied herself as a virtuoso on the virginals. She decided to fix a little exhibition for Melville, and had her first cousin, the Lord of Hunsdon, draw him to a gallery that very evening. Hunsdon hinted that Melville could eavesdrop and hear Her Majesty's playing. The gallant Melville entered into the spirit of the game, allowed himself to peek into the royal room, and listened. "Seeing her back was towards the door, I entered within the chamber and stood a pretty space, hearing her play excellently well. But she left off immediately so soon as she turned her about and saw me."

ELIZABETH then proceeded to put on a big act. "She appeared to be surprised to see me, and came forward, seeming [pretending] to strike me with her hand; alleging she used not to play before men, but when she was solitary, to shun melancholy."

Some polite by-play followed. Then came the pay-off question, undoubtedly delivered by Elizabeth with a glint in her eye. "She enquired whether my queen or she played best. In that I felt obliged to give her the praise." Indeed, Sir James had better have felt obliged!

On with Arber. Here's a little curiosity by one W. Hunneman—a poem entitled *Old King Cole, his life and death*, written in the third decade of the nineteenth century. There are nine verses; here are what a few of them look like:

Old King COLE *was a merry old Soul,*
And a merry old Soul was he:
He called for his Pipe, and he called for his Glass,
And he called for his fiddlers three.
There were PA-GAN-IN-I *and* SPAGNIOLETTI,
And to make up the three, MORI.
For King COLE *he was fond of a Trio,*
O, fond of a Trio was he.

Old King COLE *was a musical Soul,*
So he called for his fiddlers three;
And served them out a dozen pounds of best German resin,
And they played him a Symphony.
SPAGNIOLETTI *and* MORI, *they play an Oratori;*
While the great PA-GAN-IN-I
Played God Save the King *on a single string;*
And he went twelve octaves high!

Old King COLE, *he scratched his poll,*
And resigned to his fate was he;
And he said, "It is our will, that our Pipe and Glass you fill.
So PA-GAN-IN-I *took Viotti in G;*
And his Concerto *played he:*
But at page forty-four, King COLE *began to snore,*
So they parted company.

Paganini we know. Spagnoletti (not Spagnioletti) was an Italian violinist-teacher active in London at the time, and Mori was, among other things, the concertmaster of Her Majesty's Theatre, The King's Theatre and others.

At almost the same time an anonymous pamphlet was issued in London entitled *Advice to a Young Reviewer*. In his reprint, Arber calls it "a splendid piece of irony." Bishop Edward Coplestone was the author, and his irony still rings true. Coplestone was not writing about music critics, but the shoe may fit. Aspiring critics, pay attention.

RIGHT at the beginning, the Bishop assures his young reviewer that "There is a mysterious authority in the plural, *We*, which no single name, whatever be its reputation, can acquire. . . . I would lay down as a fundamental position, which you must never lose sight of, and which must be the mainspring of all your criticisms — *Write what will sell!*" Argues Coplestone, this is a moral precept, an obligation and a duty. For popularity, he says, cannot be obtained without humoring the inclinations of mankind, and a critic's efforts would be unavailing if he were not read. Therefore "we must adopt more enlarged principles; and not suffer ourselves to be cramped and fettered by petty notions of Right and Moral Duty."

THIS, sternly says the Bishop, amounts to a liberal way of thinking. The next step is to "follow the public taste instead of taking it upon you to direct it. The task of Pleasing is at all times easier than that of Instructing: at least it does not stand in the need of painful research and preparation." Soon Coplestone gets down to cases. Fasten your review upon a minor detail of the work and allot a large share of your criticism to it; the reader will naturally be led to give it a proportionate importance and to consider the merit of the work on that single detail. If anybody complains that the greater and more valuable parts remain unnoticed, answer merely by saying that it is impossible to pay attention to all. But don't review works of deep scholarship or importance. The time required for mastering the subject is so great that it will not pay you to waste time on it; and, besides, you won't be able to show the author where he is wrong. Another thing for a young reviewer to keep in mind: "when a work excels in one quality you may blame it for not having the opposite."

Let's now turn to Arber's reprint of John Earle's *Micro-Cosmographie* (1629), a malicious collection of descriptions of various types. Want to know what a violinist is? Earle will tell you. "A poore fidler is a man and a fiddle out of [its] case: and he is in worse case than his fiddle. One that rubs two sticks together (as the Indians strike fire) and rubs a poore living out of it. . . . A new song is better to him than a new jacket: especially if bawdy, which he calls merry, and hates naturally the Puritan, as an enemy to his mirth. A countrey Wedding and Whitson ale are the two main places he dominiers in, where he goes for a Musitian, and overlooks the Bagpipe. The rest of him is drunke, and in the stocks."

* * *

This is a long way from Christmas. As said, we got sidetracked. But Merry Christmas, anyway, to all. And a Happy New Year.

FELICITATIONS! . . . Rudolph Ganz, president of Chicago Musical College, l., and Thor Johnson, conductor of Cincinnati Symphony Orchestra, r., congratulate Dr. Price Doyle on his re-election to presidency of National Association of Schools of Music, which met in Cincinnati, Nov. 24 to 26. The 200 delegates were guests of Cincinnati Symphony Orchestra at the Friday afternoon concert, Nov. 24.

200 Music School Heads Hear New U. S. Works in Cincinnati

By Dosha Dowdy

CINCINNATI—The National Association of Schools of Music held its 26th annual convention at the Netherland Plaza in Cincinnati, Nov. 24 to 26, with 200 American music schools represented. The convention marked the organization's first meeting independent of the Music Teachers National Association and in conjunction with various music groups, which formerly met simultaneously.

Vital topics discussed during the convention covered a wide range of themes, including The Problems of Recordings, 1950, by Burnet C. Tuthill; The Relations Between Music and the Acoustical Sciences, by Arnold M. Small; Discussion of Plans for Implementation of Visitation of Member Schools, by Earl V. Moore; Our Talented High School Students, by Fred Smith; and Student Composers' Symposiums, by Felix Labunski.

Musical features of the program of the third general session were compositions commissioned by NASM—Sonata for horn and piano by Anthony Donato, and Sonata for trombone and piano, by George McKay, performed by Carolyn Thoroman and Ella Maye McDonald; and Harold Harris and Ronald Sharpe, respectively.

Officers Chosen

Major officers of NASM re-elected for another year are Dr. Price Doyle, president (Murray State College, Murray, Ky.); Kenneth Bradley, honorary president (Pasadena, Cal.); Frank B. Jordan, treasurer (Drake University, Des Moines, Ia.), and Burnet C. Tuthill, secretary (Memphis College of Music).

Raymond Kendall (U. of Southern Cal.), one of four vice presidents of NASM, recommended that the organization's constitution be changed to permit the election of only one vice president instead of the present four, and that nine "provisional" districts (with a governor for each district) be established within the association to permit closer relationship between the NASM and member schools. This and the other important factors discussed will be submitted again, prior to the next annual session for action. It was voted to hold the 1951 convention again in Cincinnati at the Netherland Plaza during the Thanksgiving holidays.

Premieres by Cincinnati Symphony

Highlighting the NASM convention were the pair of concerts (Friday afternoon and Saturday night), presented by Thor Johnson and the Cincinnati Symphony Orchestra, featuring works by prominent NASM composers—Rudolph Ganz, Howard Hanson, and Quincy Porter. Two of these compositions were commissioned by Mr. Johnson for this occasion, and were given world premieres—Ganz's Symphonic Overture and Porter's The Desolate City, for baritone and orchestra. Dr. Hanson's Fourth Symphony (conducted by the composer) was heard for the first time at these concerts.

Mr. Johnson led the concert off to a fine start with Ganz's Overture to an Unwritten Comedy, "Laughter . . . yet Love,"—an intriguing title. It did not make further suggestion of its "program," and happily so, for the music was at once articulate, evocative, and delightful in effect. It is modern in idiom, its gayety tempered with deeper undertones. The audience's hearty response, which brought Mr. Ganz to the stage, attested the success of the work and its performance.

Brahms' Vier ernste Gesänge, arranged for orchestras by Leinsdorf, was well and beautifully sung by Mack Harrell, who had the advantage of unusually sensitive orchestral accompaniments.

Dr. Hanson's Fourth Symphony is notable for its scholarly construction, skillful orchestration and considerable beauty. Elegiac in mood, in four brief movements, it bears Latin subtitles from the Requiem Mass; some of its most eloquent passages are strongly Nordic in coloring. That the performance was admired by listeners was warmly demonstrated by the applause, which brought Dr. Hanson back to the stage repeatedly.

Programmed between Dvorak's Three Slavonic Dances (Nos. 8, 3 and 15) performed with contagious spirit, and a particularly fresh reading of Brahms' Academic Festival Overture was Quincy Porter's The Desolate City. Mr. Johnson's keenly sensitive reading of the stirring work, together with Mack Harrell's particular quality of baritone voice, his feeling for the text and his excellent diction, achieved a performance filled with dramatic impact and poignant atmosphere throughout the composer's remarkable expression of the work's telling subject. Mr. Porter has written this example of programmatic music with the use of remarkably descriptive dissonance. He treats the voice in a declamatory manner, rather than providing a purely singing role—as an instrument integrated within the orchestral whole. The composer was present to receive the audience's applause.

Work of Orchestra Praised

The Cincinnati Symphony, under the splendid leadership of Thor Johnson, vital, musicianly, and completely *en rapport* with his players, made an excellent impression on those hearing the orchestra for the first time on its own "home ground." Mr. Johnson, always secure and keyed to the spirit of the score in hand, provided in these concerts an example of his enterprise, shown throughout his programs scheduled for the season. Among outstanding events on the agenda is a festive review of 25 years of the 20th century, which will include a production (Feb. 2-3) of Arnold Schönberg's Gurre-Lieder.

New Member Schools

Schools which have been promoted to full membership in NASM within the past year are Central Missouri State College, Warrensburg, Miss.; Bradley University, Peoria, Ill.; George Peabody College for Teachers, Nashville, Tenn.; Marymount College, Salina, Kan.; Northeast Missouri State Teachers College, Kirksville, Miss.; Del Mar Junior College, Corpus Christi, Tex.; College of Puget Sound, Tacoma, Wash.; Texas Wesleyan College, Fort Worth, Tex.; Evansville College, Evansville, Ind.; University of Wyoming, Laramie, Wyo.; North Central College, Naperville, Ill.; Kansas State Teachers College, Pittsburg, Kan.; Queens College, Charlotte, N. C.; University of Georgia, Athens, Ga.; and Peabody Conservatory, Baltimore, Md. Those elected to associated membership are Southwestern Louisiana Institute, Lafayette, La.; University of New Mexico, Albuquerque, N. M.; Flora Macdonald College, Red Springs, N. C.; Mars Hill, Junior College, Mars Hill, N. C.; and Virginia Intermont Junior College, Bristol, Va.

"Met" Restaging Double Bill

On Jan. 17 the Metropolitan Opera will offer its fourth new presentation, Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci. Alberto Erede is the musical director. New scenery for both works has been designed by Horace Armistead, who did the settings for the Menotti operas The Medium and The Telephone, and The Consul. Costumes will be by John Lloyd, who designed both New York and London versions of the revue Touch and Go, and the Lemonade Opera's production of Prokofieff's The Duenna. Hans Busch, associate professor in charge of the Opera Workshop at Indiana University, has been engaged to stage Cavalleria Rusticana. Directing Pagliacci will be Max Leavitt, new to the Metropolitan stage directors' staff; this is his first assignment there. This double bill was last presented at the Metropolitan in 1947-48.

Music in the Yule

By R. M. Kerr

CHRISTMAS to many persons means the cheery, genial glow of Dickens. The England of the Early Victorian Era was rather unlike our own—the clothes more ample, the ways of transportation leisurely, and lighting more primitive. No radio, no television, no jet planes—in fact, no railroads. In the candle-lighted interiors, under the stately mirrors festooned with holly, mistletoe and ivy, with the huge Yule log blazing on the hearth, there sounded music that in many cases was not different from that of today.

To be sure, a great deal of the jollification came from both human and vinous spirits, and to a large extent from the gargantuan collections of edibles that groaned on the more affluent boards —"turkeys, geese, game, poultry, great joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings," says the author of The Christmas Carol in only a partial enumeration, "and seething bowls of punch, that made the chamber dim with their delicious steam." (That was before modern high prices began to afflict the larder.) And, prominent above all things the Pudding!

One cannot follow the delirious inventory of the rarities that peeped from the counters of the grocers—cinnamon, citron, cakes, candied fruits, and a hundred other comestibles of magical sort—or so they seem in Dickens' lyrical imagination, but when he launches upon the description of the sounds that smote the chill and star-studded airs of the holiday night, the Musical Department definitely comes into its own.

A Therapeutic Air

Dropping in at the jolly home of Scrooge's nephew, the reader will recall, one could encounter a *soupçon* of musical expression:

"After tea, they had some music. For they were a musical family, and knew what they were about, when they sang a Glee or a Catch, I can assure you: especially Topper, who could growl away in the bass like a good one, and never swell the large veins in his forehead, or get red in the face over it. Scrooge's niece played well upon the harp; and played among other tunes a simple little air (a mere nothing: you might learn to whistle it in two minutes) which had been familiar to the child who fetched Scrooge from the boarding-school. . . . When this strain of music sounded . . . he softened more and more; and thought that if he could have listened to it often, years ago, he might have cultivated the kindness of life for his own happiness with his own hands, without resorting to the sexton's spade that buried Jacob Marley . . ." (A touching tribute to the art of music therapy, perhaps? And what is that "mere nothing" that had such a powerful effect?)

Steeple Music

Then there were the wonderful tintinnabulations to be heard from the church towers as the Yule came in. Among Dickens' Christmas tales is one titled The Chimes, which deals with the bells. The Victorian novelist introduces the music from on high with a burst of *tour de force* writing that summons forth all sorts of ghostly apparitions:

. . . "High up in a steeple of an old church, far above the light and murmur of the town and far below the flying clouds that shadow it, is the wild and dreary place at night; and high up in the steeple of an old church dwelt the Chimes!

"They were old Chimes, trust me. Centuries ago, these Bells had been baptised by Bishops: so many centuries ago, that the register of their baptism was lost long, long before the memory of man, and no one knew their names. They had had their Godfathers and Godmothers, these Bells. . . . and had had their silver mugs, no doubt, besides. But time had mowed down their sponsors, and Henry the Eighth had melted down their mugs; and they now hung, nameless and mugless, in the church tower.

"Not speechless, though. Far from it. They had clear, loud lusty, sounding voices, had these Bells; and far and wide they might be heard upon the wind. Much too sturdy Chimes were they, to be dependent on the pleasure of the wind, moreover; for, fighting gallantly against it when it took an adverse whim, they would pour their cheerful notes into a listening ear right royally; and bent on being heard, on stormy nights, by some poor mother watching a sick child, or some lone wife whose husband was at sea, they had been sometimes known to beat a blustering Nor'Wester."

The "pathetic fallacy" may have been one of Dickens' weaknesses, but even after a century, what imagination can resist such an example? (And what tune did they play? About that, there is a discreet silence—no doubt, anything from Adeste Fidelis to Old Hundredth, or perhaps, for the mariner's wife, a strain of Lulliberlero. The message that Trotty heard from them—at which he was wont to pull off his hat and say "Amen"—was "Toby Veck, Toby Veck, keep a good heart Toby"—so at least we have some indication of the rhythmic pattern, if not the melody.)

CHRISTMAS EVE AT MR. WARDLE'S, from The Pickwick Papers, drawn by Phiz.

Crickets and Other Chirps

For a real immersion in the glow of domesticity, many Dickensians recommend The Cricket on the Hearth, which tempted several opera composers to set it—notably Carl Goldmark, and Riccardo Zandonai.

There is a great deal of tone-painting in the first "chirp" of that narrative, as the novelist chose to call it. There is an extended interpretation of the song of the kettle which might put even the searchers for symbols in the themes of Bach and others to shame.

No doubt on the principle of suggestion—this song sets the cricket to vibrating, "with a Chirrup, Chirrup, Chirrup of such magnitude, by way of chorus; with a voice so astoundingly disproportionate to its size . . . that if it had then and there burst itself like an over-charged gun, it would have seemed a natural . . . consequence. . . . The kettle had had the last of its solo performance. It persevered with undiminished ardor; but the Cricket took first fiddle and kept it . . ."

Stories of Dickens

Perhaps this is the only instance on record of an insect becoming a concert-master. The fate of the kettle was also rather a grim one, for after all that valiant "Ho-yo-to-hoing," it "being dead beat, boiled over, and was taken off the fire."

Among the musical vignettes in The Cricket on the Hearth is a rather jovial description of the wedding of Dot and John. In this case the melodic indulgence had a surprising sequel:

"After dinner, Caleb sang the song about The Sparkling Bowl. As I'm a living man, hoping to keep so, for a year or two, he sang it through." [Indication, perhaps, that it had innumerable stanzas.]

". . . A most unlooked for incident occurred, just as he finished the last verse. There was a tap at the door; and a man came staggering in, without saying with your leave, or by your leave, with something heavy on his head. Setting this down in the middle of the table, symmetrically in the center of the nuts and apples, he said: 'Mr. Tackleton's compliments, and as he hasn't got no use for the cake himself, p'raps you'll eat it.' And, with these words, he walked off. . . .'

(This may have been a device to get Caleb to leave off The Sparkling Bowl—a small sort of bribe under the circumstances.)

Pickwickian Capers

It is to The Pickwick Papers (Chapter XXVIII), that most Dickensians turn for their most gargantuan celebration of the Yule. Along with the inimitable picture by Phiz, shown on the opposite page under the title, "Christmas Eve at Mr. Wardle's," the following musical passages occur:

"The best sitting room at Manor Farm was a good, long, dark-panelled room with a high chimney-piece, and a capacious chimney, up which you could have driven one of the new patent cabs, wheels and all" . . . (Progress Note: London traffic absorbing the four-wheeler?)

"At the upper end of the room, seated in a shady bower of holly and evergreens, were the two best fiddlers, and the only harp in all Muggleton. In all sorts of recesses, and on all kinds of brackets, stood massive old silver candlesticks with four branches each. The carpet was up, the candles burnt bright, the fire blazed and crackled on the hearth; and merry voices and light-hearted laughter rang through the room. . . .

. . . "the fiddles and the harps began in real earnest. Away went Mr. Pickwick—hands across—down the middle to the very end of the room, and half way up the chimney, back again to the door—poussette everywhere—loud stamp on the ground—ready for the next couple—off again—all the figure over once more—another stamp to beat out the time—next couple, and the next, and the next again—never was such going! At last, after they had reached the bottom of the dance, and full fourteen couple after the old lady had retired in an exhausted state, and the clergyman's wife had been substituted in her stead, did that gentleman, when there was no demand whatever on his exhaustions, keep perpetually dancing in his place, to keep time to the music: smiling on his partner all the while with a blandness of demeanor which baffles all description. . . ."

The Wassail Song

After stories have been told and games of blind man's buff and snapdragon—which judging from the description must have been an affectionate diversion indeed—have been played, the mood changes:

"'Come,' said Wardle, 'a song—a Christmas song! I'll give you one in default of a better.'

"'Bravo!' said Mr. Pickwick.

"'Fill up,' cried Wardle. 'It will be two hours, good, before you see the bottom of the bowl through the deep rich color of the wassail; fill up all around, and now for the song.'

"Thus saying, the merry old gentleman, in a good, round, sturdy voice, commenced without more ado:

A CHRISTMAS CAROL

"I care not for Spring; on his fickle wing
Let the blossoms and buds be borne;
He woos them amain with his treacherous rain,
And he scatters them ere the morn.
An inconstant elf, he knows not himself,
Nor his own changing mind and hour,
He'll smile in your face, and, with wry grimace,
He'll wither your youngest flower.

"Let the Summer sun to his bright home run.
He shall never be sought by me;
When He's dimmed by a cloud I can laugh aloud,
And care not how sulky he be!
For his darling child is the madness wild
That sports in fierce fever's train;
And when love is too strong, it don't last long,
As many have found to their pain.

"A mild harvest night, by the tranquil light
Of the modest and gentle moon,
Has a far sweeter sheen, for me, I ween,
Than the broad and unblushing noon,
But every leaf awakens my grief,
As it lieth beneath the tree;
So let Autumn air be never so fair,
It by no means agrees with me.

"But my song I troll out, for CHRISTMAS stout,
The hearty, the true and the bold;
A bumper I drain, and with might and main
Give three cheers for this Christmas old!
We'll usher him in with a merry din
That shall gladden his joyous heart,
And we'll keep him up, while there's bite or sup,
And in fellowship good, we'll part.

"In his fine honest pride, he scorns to hide
One jot of his hard-weather scars;
They're no disgrace, for there's much the same trace
On the cheeks of our bravest tars.
Then again I sing 'till the roof doth ring,
And it echoes from wall to wall—
To the stout old wight, fair welcome tonight,
As the King of the Seasons all!

"This song was tumultuously applauded—for friends and dependents make a capital audience. . . ."

Seems almost as if Dickens had dropped into a few modern concert halls. But then, human nature does not change, and especially not when the flowing bowl is circulating, the Yule log is burning, and the perennial cheer is ringing 'neath the rafters.

Mummers in an English Christmas Pantomime

are shown in a quaint old woodcut, the halves of which appear at left and right. The Christmas pantomimes follow an old tradition in Britain. Originally, a form of theatrical entertainment using action, gesture, mimicry and the dance, with music but without words, it had its ancestry in the ancient plays of the Orient, Greece and Rome, and reached a high point in the latter city in the second century A. D. The characters were stylized, as in the later commedia dell'arte. In 18th and 19th century England the pantomime was developed with elements of the harlequinade, and the modern "pantos" revived in London at Christmas are descendants of these.

Paris fare stresses ballet

By Suzanne Demarquez

PARIS.—Following a gala "Grande Saison" both in the capital and in various festival centers such as Aix-en-provence and Besançon (previously described in this publication), the autumn began with stress on the ballet. That of the Paris Opéra was feted after its highly successful two months' tour of Brazil and Argentina, where it was accompanied by General Manager Georges Hirsch and headed by Serge Lifar, director and chief dancer. The company of Roland Petit offered the successful La Croqueuse de Diamants, choreographed by Petit to music by Jean Michel Damaze, which New York has since applauded in the company's present visit. Another troupe now in America, the Ballet of the Marquis de Cuevas, offered Tragedy in Verona, with Skibine and Pagava; Hightower and Eglevsky in other works; and the ballet Persephone, based on Schumann's First Symphony, which was enjoyed mainly because of its music.

Concerts included two gala events by the Orchestre National. The first, conducted by Charles Munch, memorialized the late Ginette Neveu and her brother Jean; the second, under Roger Désormières, offered modern works—Stravinsky, Dallapiccola, Satie, Bartok, and the young French composer, Pierre Boulez.

Opening Orchestral Events

Among the opening concerts of the season was one by the Orchestre National, in which a new score, Mowgli, by D. E. Inghelbrecht, was conducted by the composer. It is based on Kipling's Jungle Book, and seeks to illustrate various pages of that work, though without very convincing plumbing of its spirit. Another return of the autumn was that of the Women's Orchestra conducted by the charming and musical Jane Evrard, in a program of Purcell, Couperin, Georges Migot and Florent Schmitt.

The Concerts Pasdeloup, under Albert Wolff, gave the first performance of the Concertino for trumpet, piano and string orchestra by André Jolivet; it exhausted the magnificent possibilities of the brass instrument and was played with consummate virtuosity by M. Haneuze.

At the Société des Concerts, the young American conductor Charles Paul appeared for the first time in Paris. His sincerity and impeccable taste in Prokofieff's Classical Symphony and works by Vaughan Williams and Samuel Barber assured him a flattering success.

Florent Schmitt Honored at 80

Saint Cloud, where Florent Schmitt resides, celebrated the 80th birthday anniversary of the noted composer with a concert dedicated to his works. All his friends took part, and musicians of renown from Paris flocked to the hall to congratulate him. The youthfulness, and power of inspiration of the master have been preserved remarkably.

Among excellent chamber music concerts in Paris, one must place three works by the Rumanian composer Mihalovici, which made up the program of the opening concert of the Triptyque under the sponsorship of Edition Heugel. The fine solo Sonata for Violin was masterfully played by Roland Charmy, and the beautiful and profound Ricercare for piano interpreted by the outstanding pianist Monique Haas.

At the helm of a chamber orchestra of members of the Orchestre National and with the harpsichordist Aimée van Deviele assisting, the American violinist Louis Kaufman gave the first French performance of the Opus 8 by Antonio Vivaldi, comprising 12 violin concerti, first published in 1725, for the recent discovery of which Kaufman received the Grand Prix du Disque in 1950. The memorable interpretation did honor to the artist, and the concert attracted a capacity audience.

PARIS . . . Place de la Concorde and Champs-Elysées.

The Friends of Chamber Music gave their first concert, with the Pascal Quartet participating. The best wishes of all musicians here accompany the work of this private society, which presents programs of the highest standard.

Among other unforgettable concerts were those devoted to Sonatas by Bach, played by Cortot and Enesco, whose reunion roused a feeling of unlimited admiration.

One must also mention the visits of the violinists Menuhin and Milstein; the piano recitals of Yvonne Loriod and Jean Doyen, and the young and remarkable harpist Marie-Claire Jamet.

The Cultural Division of the American Embassy again opened the doors of their splendid headquarters in the Faubourg St. Honoré, where a concert was given by the singer Neil Tangeman, the harpist Mildred Dilling, and the cellist Joseph Schuster, all American artists.

There have been two important revivals—that of the Symphony by Alexander Tcherepnin, now professor of composition at De Paul University in Chicago, played by the Orchestra National, Eugène Bigot conducting, one of the finest works of the young Russian composer; and of the moving oratorio, Mystère des Saints Innocents, by Henri Barraud, dedicated to the memory of his brother Jean, hero of the Resistance movement, who was executed by the Germans. The conductor Paul Kletzki gave a convincing performance of the latter score.

London Has Parade Of Baton Leaders

LONDON.—Numerous orchestral concerts were heard during the last month, mostly at the Albert Hall. A new Symphony by the British composer Alan Rawsthorne was introduced at the Royal Philharmonic Society's concert and proved to be of an extremely erudite character and complexity, requiring several hearings before it can be assimilated. Of a far simpler character was the twenty-year-old Piano Concert by John Ireland, which has moments of considerable beauty, the slow movement, in particular, being outstanding. It impresses by reason of its pianistic qualities and technical brilliance. The soloist was Eileen Joyce, and the B.B.C. Orchestra was conducted by Boult.

Furtwängler was in charge of the first Philharmonia concert in the Mysore series. Apart from Walton's Scapino Overture, the program was on more hackneyed lines than is usual with this progressive society. His interpretations of the Brahms-Haydn variations, Don Juan and the Beethoven Fifth are too well known to need lengthy analysis. The playing had color, brilliance and poetic sensitivity. Of interest was the visit of Poulenc to give the first English performance of his new Piano Concerto—a most engaging work, with fascinating rhythms. The composer as soloist had an enthusiastic reception. The orchestra was the B.B.C. under Cameron.

American Conductor Bows

An American conductor, Charles Paul, made a London debut, directing the Philharmonia in a well contrasted program, outstanding features being the School for Scandal Overture by Samuel Barber and the Classical Symphony by Prokofieff.

Vittorio Gui, better known in England in the opera house, conducted the B.B.C. Orchestra in a few concerts, at one of which Szigeti played the seldom-heard Busoni Violin Concerto. The Symphony was the Brahms in E minor, a somewhat strange choice for an Italian operatic conductor—but Gui has versatile talents.

Krips Appointed to LSO

Josef Krips, who has been appointed conductor-in-chief of the London Symphony Orchestra, conducted their Sunday concert at the Albert Hall—a Brahms list. This distinguished Austrian musician is deservedly popular. A. N.

Monteux Launches Year With French Programs

By Charlotte Hiller

SAN FRANCISCO.—The opening of the San Francisco Symphony Orchestra's 1950-51 season took place during the week given over to the French Centennial Celebration, which commemorated 100 years of French settlements in this city. The first program fittingly featured Gallic composers. After the opening Corsair Overture by Berlioz, the same composer's Harold in Italy was given a grandly scaled performance enhanced by Ferenc Molnar's competent playing of the viola solo part. Due to Pierre Monteux's emphasis on delicacy and to the outstanding work of the woodwind section, Ravel's Le Tombeau de Couperin sounded ravishing. The Sea by Debussy, inviting a romantic spinning of moods, concluded the program.

The second Symphony Concert had Artur Rubinstein as soloist in such contrasting works as Mozart's A Major Concerto (K. 488), and Rachmaninoff's Rhapsody on a Theme by Paganini. The intimacy of content and feeling in one of Mozart's least spectacular and most mature works was set forth by the pianist with understanding and beauty. The ingenious but showy Rachmaninoff work was brilliantly played by Mr. Rubinstein, with the orchestra splendidly cooperating. Monteux took the Larghetto and Gavotte of Prokofieff's Classical Symphony slower than is the custom, accentuating the contrasts within the work. A lively reading of Mendelssohn's Symphony No. 3 "Scottish," had put the audience in a mood of happy anticipation which was fully satisfied.

Ballet and Opera

Between the Opera and the Symphony season opening, San Franciscans had flocked for two weeks to the War Memorial Opera House, where the Sadler's Wells Ballet held the stage in distinguished fashion.

Much praise was also lavished on James A. Doolittle's West Coast production of Menotti's musical plays, The Telephone, and The Medium. The cast included Mary Davenport as Flora, Evelyn Keller as Monica, in The Medium; and Maria D'Attili, starred in The Telephone, while Roger Gerry was the director.

The Pacific Opera Company successfully launched its fourth popular-priced season under the direction of Arturo Casiglia with Rigoletto. Among singers new to San Francisco were Kyrill Borissow and Aldo de Fenzi, the latter from La Scala. Both made a good impression in their first assignment, with Borissow in the name part and de Fenzi as the Duke. The performance had a skilled American conductor bowing with the company—James K. Guthrie, who had also been in the pit during the San Francisco run of The Telephone and The Medium.

Concerts and Recitals

Concerts have been in full swing. One lovely Sunday afternoon we spent listening to the Choir Boys from Paris, whose delightful accomplishments were reviewed at their New York debut in these columns. . . . Mary Garden, talking on Men, Money and Music, elsewhere drew an appreciative audience, which thoroughly enjoyed her stories about her life in music. . . . Maryla Jonas, pianist, was heard at the Opera House in the Opera Association concert series. Due to an injury to her hand, she announced that the program would be altered somewhat; her playing of Bach's Italian Concerto, a group of Chopin and part of Schumann's Carnaval revealed an intimate style and musicianship. . . . Jan Peerce's recital drew a large throng to hear his fluently employed tenor voice of beauty in a program of Handel, Schubert, Verdi, Watts and other composers, accompanied finely by Werner Bass.

Paganini Quartet Plays

The Paganini Quartet was heard in the Quartets by Verdi and Ravel and Second Quartet by Ernest Bloch, the Ravel particularly luminous and smooth in performance, while the Bloch proved a work both convincing and beautiful.

In the first of Spencer Barefoot's Twilight Concerts, György Sandor, pianist, bowing to local audiences, made a particularly fine impression in works by Liszt and Bartok, performed with dazzling technical brilliance. In the second event of this series, 15-year-old Leonore Joffe, violinist, and 16-year-old Samuel Lipman, pianist, scored, Miss Joffe showing technical mastery, purity of tone and strength of bowing in Bach's E major Sonata, works of Szymanowski, Ravel and Bartok, and Lipman in the Bach-Liszt Weinen, Klagen variations revealing great power and capacity for tone coloring. The two joined in Franck's A major Sonata.

Playing with clarity and dexterity, Richard Cumming, 22-year-old Bay area pianist-composer, impressed in Bloch's 1935 Sonata and his own short suite, The Masque, as well as the Valses Nobles et Sentimentales of both Schubert and Ravel, though the charm of the Schubert was not fully realized. . . . Robert Mueller, young Berkeley pianist, who made his recital debut last March and later appeared with the Barati Chamber Orchestra in the premiere of Leonard Ralston's Piano Concerto, played a tasteful program including Schubert's A Major Sonata (posth.); Chopin and Prokofieff works, charmingly delivered; Bach's Aria and Ten Variations in the Italian Manner and an enjoyable novelty—Variations on L'Homme Armé by the young Californian composer, Ellis Kohs.

Elizabeth Spelte, soprano, and Shirley Turner, pianist, members respectively of the faculties at College of the Pacific (Stockton) and Fresno State College, were heard in a program that featured four Marx songs and others of Bax, Griffes, Hindemith and Brooks Smith, imaginatively performed by Miss Spelte, and the op. 90 Beethoven Sonata, and scores by Howard Ferguson, Fauré, Ravel, Richard Strauss and Debussy poetically played by Miss Turner, who also supplied accompaniments.

Dept. of Agriculture Orchestra Led by Fall

WASHINGTON, D. C.—Three concerts are being given this season by the U. S. Department of Agriculture Symphony Orchestra, which under Fritz Fall's conductorship. The first event took place on Nov. 17, and include works by Handel, Britten and Dvorak. The ensemble of 90 amateur players is sponsored and supported by the employees of the Agriculture Department; the performers come from all walks of life, though most are Federal employees. They have set up a sponsoring organization, the Agriculture Symphony Orchestra Association, of which Max K. Steinberg is president.

KAYTON NESBITT, *Tenor*

Acclaimed for Appearances

San Francisco Opera Company

Operetta, Oratorio, Radio & Television

CONCERTS

"Mr. Nesbitt revealed excellent musicianship and unfailing good taste in his interpretations."—*New York Herald-Tribune*. . . . "Features of Mr. Nesbitt's singing were the breath control and resonant top notes."—*New York Times*. . . . "He has a voice of pleasing quality and sings with good taste and excellent musicianship."—*Musical Leader*. . . . "Appearing in the season's first Twilight Concert at Carnegie Hall, Mr. Nesbitt, in his opening Handel and Mozart airs, established his status as an artist. Fluent phrasing, control, excellent diction and style were in evidence."—*Musical Courier*.

Personal & Press Rep.—Muriel Francis, 38 East 57th Street, New York 22, N. Y.

NCAC National Concert & Artists Corporation
Concert Division Marks Levine, Director
711 Fifth Avenue New York 22, N.Y.
Includes for Season 1950-51

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Marion Bell
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Jean Dickenson
SOPRANO

Doris Doree
DRAMATIC SOPRANO
Metropolitan Opera — Covent Garden

Frank Edwinn
BASS-BARITONE
". . . uncommon interpretive skill—unforgettably touching."—*Noel Straus, N. Y. Times*

Francine Falkon
CONTRALTO

Giulio Gari
LEADING TENOR — NEW YORK CITY OPERA

Mack Harrell
BARITONE
Metropolitan Opera — Concert — Oratorio

Steven Kennedy
AMERICAN BARITONE

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA
Per. Rep.: Moe Gale, 48 W. 48th St., N. Y. C.

Stella Roman
LEADING SOPRANO METROPOLITAN OPERA

Salzedo CONCERT ENSEMBLE
Carlos Salzedo Jeanne Chalifoux
Ruth Freeman Mary Hill Doolittle

Joseph Schuster
CELLIST

Brian Sullivan
LEADING TENOR — METROPOLITAN OPERA

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

Floyd Worthington
BARITONE

Magic Flute, Tristan Return to "Met"; New Artists, Impersonations Heard

Mozart's The Magic Flute was revived in the English version of Ruth and Thomas Martin at the Metropolitan on the afternoon of Nov. 25. The atmospheric sets of Richard Rychtarik were again used, and the production was under the musical direction of Fritz Stiedry. With Herbert Graf attending to the staging, the performance had style and elegance, and captured the fairy tale spirit of the work to the full.

The Martin translation is done with sensitiveness to the vocal line. In many cases—a very important element—the English and German vowels corresponded completely, thus preserving faithfully Mozart's musical design.

Mr. Rychtarik's sets have real fairy tale spirit. They are economical, easy to move quickly—an important asset for a 15-scene play, in a theatre where there is no revolving stage—and their color scheme as well as that of the costumes supplement the music happily. Mr. Stiedry conducted with a moving simplicity and held the performance well in hand.

Jerome Hines as Sarastro sang with great beauty and warmth. The same may be said of Richard Tucker as Tamino, his being one of the finest tenor voices to be heard at present in this opera house. Paul Schoeffler as the High Priest dominated his scene with dignity and strong personality. Erna Berger as the Queen of the Night succeeded to a large degree in surmounting the formidable difficulties of her two arias. Eleanor Steber was vocally and histrionically a convincing Pamina. The buffooneries of John Brownlee as Papageno (excellent in this part) were happily supplemented by the petite Lilian Raymondi as Papagena. The Three Ladies, Lucine Amara, Thelma Votipka and Martha Lipton, and the three Genii, sung by Genevieve Warner, Paula Lenchner, and Herta Glaz, blended in fine sonorities. The voices of Emery Darcy and Lawrence Davidson as the two Guards contributed to the fire and water test-scene a majestic counterpoint. The chorus, trained by Kurt Adler, made a valuable contribution to the successful and highly acclaimed performance.

The opera was repeated with the same cast on Nov. 29. H. W. L.

Paolo Silveri Bows as The Don

The twice-postponed debut of Paolo Silveri took place on Nov. 20 when he appeared in the title role of Don Giovanni, instead of the scheduled Paul Schoeffler. This was not an advantageous set of circumstances for so important an introduction, so it was not surprising that the new baritone, while showing many fine qualities of voice and acting, still left something to be desired as the philandering nobleman. He sang well and forcefully, but lacking were the insouciance and brilliance which Metropolitan audiences have associated with the part. Nadine Conner, announced for an earlier performance, postponed because of illness, sang her first Zerlina of the season, and earned a generous meed of applause for crystalline tone and graceful acting. Fritz Reiner conducted again, and reappearing as other principals were Ljuba Welitch, Eleanor Steber and Eugene Conley.

Rigal Impresses as Violetta

On Nov. 21, La Traviata, Verdi's eternal box office "draw," often a routine affair, became a most exciting operatic event when Delia Rigal sang the name part for the first time here in a public performance. The artist is a musico-dramatic singer of first importance. Her beautiful voice is used with consummate mastery, but never as a means in itself. It always is made the expressive medium for the dramatic and emotional situation, supplementing a histrionic art of great impressiveness. By her exemplary effort, the whole performance gained in splendor.

A second newcomer, Paolo Silveri, as the older Germont, proved also a beneficent addition to the Metropolitan roster, with his fine voice and strong stage personality. Unfortunately, Ferrucio Tagliavini's Alfredo still reveals lack of histrionic ability, in spite of his appealing singing; this was even more evident, since he appeared with two dramatic personalities like Mme. Rigal and Mr. Silveri. As a whole, the performance, conducted by Alberto Erede and staged by Desire Defrere, with the dances arranged by Antony Tudor, and Lucielle Browning, Margaret Roggero, Alessio de Paolis, John Baker, Lawrence Davidson and Osie Hawkins in the other parts, was distinguished and drew great applause. H. W. L.

The opera was given again on Dec. 2, with Licia Albanese, brilliant in voice and moving in histrionics, re-entering the cast as Violetta. The other principals were familiar to this season's audiences.

Harshaw and Schoeffler in Dutchman

Der Fliegende Hollaender, repeated on Nov. 22, brought two new protagonists to the cast—Margaret Harshaw, essaying her first soprano role, as Senta; and Paul Schoeffler, as the Dutchman. The latter role was handsomely sung and convincingly acted. In the case of Miss Harshaw, one could have wished a soprano tessitura less exacting for her premier step in this field. She displayed excellent poise, impeccable musicality and encompassed the lengthy range without undue hazard, with occasional magnificence in volume and delivery. As to the advisability of the vocal change, other hearings must give an answer. There were no other changes in the cast and direction previously reviewed. M. C.

Baum as Des Grieux

Manon Lescaut, on Thanksgiving night, Nov. 23, brought another performance of the Puccini opera with Kurt Baum making his seasonal bow as Des Grieux with the previously heard cast. At the start the tenor sang more cautiously than is his wont but by the end of the first act the high voice was ringing with

Proper Voice Placement Is the LIFE or DEATH of a Singer
IF YOU ARE NEITHER DEVELOPING NOR PROGRESSING VOCALLY STOP WONDERING WHY AND CONSULT
MAX ALTGLASS
16 YEARS TENOR METROPOLITAN OPERA
only TEACHER of the renowned world-famous soprano **MARIA MUELLER**, recently heard in triumphant return to the "Berlin Staatsoper" after 7 years absence. Other American and European stars are on the Altglass studio roster, among them Frieda Hempel and Hans Clemens, Metropolitan tenor.
415 Central Park West, New York City **ACademy 2-6601**

its customary golden warmth. As the action progressed, Mr. Baum gave an emotionally stirring portrayal, winning an audience ovation with brilliant singing. M. C.

Del Monaco in "Met" Debut

Mario Del Monaco, young Italian tenor, who made his U. S. debut with the San Francisco Opera this fall, was presented in a guest appearance as the Chavelier in Manon Lescaut on Nov. 27, prior to his return to Italy. He revealed a powerful voice, a rather stiff and forced style of acting, a youthful air and some tendency to overdramatizing and the lyrical "sob." With Dorothy Kirsten as the exquisite heroine, he played the scene of the deportation embarkment with vivid dramatics. (One hardly pictures the 18th century coquette or her noble lover indulging in knock-down and drag-out struggles with guards such as were portrayed on this occasion.) The audience gave warm support to the newcomer, who seemed destined to return to the company later. Giuseppe Valdengo as Lescaut was prominent in the cast heard several times lately, and Fausto Cleva conducted at times a somewhat heavy version of the score. R. M. K.

Vinay Sings Tristan

Tristan and Isolde returned on Dec. 1. The season's first performance of the great music-drama offered unusual potentials with Fritz Reiner conducting, a new Tristan in Ramon Vinay and Paul Schoeffler as Kurvenal. Unfortunately much of the expectation of a superior presentation was unrealized. The fault appeared largely due to Mr. Reiner's reading of the score, which from the opening measures was so slow-paced as to impose a super-human tax upon the singers. The orchestral passages customarily incandescent and surging, even in pianissimo moments, were drawn out as though to milk the last possible essence of every note, consequently much of the music sounded thin and tenuous.

The Chilean tenor, probably the handsomest Tristan of the past decade, sang earnestly but nervously in his first Metropolitan essayal of the role. Perhaps a second hearing would be a fairer criterion. Mr. Vinay is young for the part; he has a naturally glorious voice (although currently the higher range is limited by a somewhat thickened production) and he has histronic ability.

Helen Traubel as usual made an impressive Isolde and sang many of the lyric passages with pristine clarity and tonal beauty. Some of the higher notes were omitted, and others were imperfectly realized. The middle and low voice retained consistent loveliness of timbre.

Outstanding vocal work was offered by Paul Schoeffler, who also acted Kurvenal skillfully. Blanche Thebom, as Brangaene, poured out her magnificent tones with unstinted warmth and colorful nuance, but she too suffered from the slow pace in the second act, as the long-sustained phrases from the tower dropped slightly under the true pitch. Her preoccupation with display of her beautiful hair at times made her enactment artificial.

Sven Nilsson invested King Marke with splendor in voice and bearing; for once, the oration in Act II was lyrically poignant.

Hugh Thompson was the Melot; Lawrence Davidson, the Steersman; Leslie Chabay, the Shepherd; and Emery Darcy was heard in the Sailor's voice. The stage direction held to the previous formula, with the frayed-looking maidens appearing out of space in Act I and the debatable back-to-audience postures in Act II. M. C.

Steber and Tucker in Don Carlo

In the repetition of Verdi's Don Carlo, Dec. 2, Richard Tucker assumed the name role and Eleanor Steber, Elisabeth of Valois. Miss Steber did some of her best singing, tonally warm and voluminous, with her justly celebrated pianissimos only a part of the mellifluous whole. She was a regally lovely figure, giving point to the grief of the discarded tenor-lover.

Mr. Tucker continues to gain in histrionic virtues. His Carlo was a youthful, appealing figure, splendid in resonant vocalization, with the thrilling top notes which augur well for the tenor's eminence in the operatic field.

Mme. Barbieri, as Princess Eboli, won her usual ovation for her moving, though sometimes vocally distorted singing of the O Don Fatale air. Jerome Hines returned to the Grand Inquisitor role, singing fluently and well. Cesare Siepi as King Philip received a storm of applause for distinguished artistry in his third act aria. Stiedry conducted.

M. C.

Korn Opens City College Series

The first of a four orchestral concerts under Richard Korn was given at the Pauline Edwards Theater of the City College of New York on Nov. 28. Mr. Korn's unusually interesting program carried two first performances, the American introduction of Milhaud's The Carnival of London and the New York premiere of Suite from Richard Strauss's opera Intermezzo, and there was also another hearing of Two Choric Dances by Paul Creston. The first number was Beethoven's overture "For the Name Day of Kaiser Franz," op. 115, and the Mozart Serenade No. 4 in D was played as a substitute for the announced appearance in the Chopin Piano Concerto in F minor, op. 21, of Claudio Arrau, who had to cancel because of sudden illness.

The Milhaud work is a sequence of short pieces based on The Beggar's Opera, some of them bearing the names of the characters—Polly, Lucy, Flich, Mackie, etc.—and all treated with characteristic neatness of thematic structure and brilliant instrumental resource. The whole effect was rather surprisingly lyric, though, considering the pungency of the characters sketched. The Strauss score carries the accustomed delight of this composer in his lighter moods, although there is small probability that it will replace the Rosenkavalier Waltzes. Mr. Korn led his forces with decision and skill. The first of these concerts bodes well for a rewarding series.

M. L. S.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* **Raymond Wilson, *Assistant Director***

Undergraduate and Graduate Departments

SUMMER SESSION, June 25—August 3, 1951

FALL SESSION, September 24, 1951—June 2, 1952

For further information address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

Coppicus & Schang, Inc.
Division
COLUMBIA ARTISTS MANAGEMENT, Inc.
113 W. 57th St. New York

LILY PONS

LICIA ALBANESE

JUSSI BJOERLING

Mario Braggiotti

CAROL BRICE

DE PAUR'S INFANTRY CHORUS
Leonard de Paur, Conductor

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

HILDEGARDE

MARYLA JONAS

MATA & HARI

NAN MERRIMAN

SUSAN REED

HAZEL SCOTT

SLAVENSKA
and her BALLET VARIANTE

Tossy Spivakovsky

Gladys Swarthout

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

Ljuba WELITCH

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Nov. 23, E.—Weber's Overture, Ruler of the Spirits, opened the concert—an early work which abounds in romanticism and is an enjoyable period piece. The world premiere of Howard Swanson's Short Symphony revealed a deeply honest work of a young composer who has mastered his trade with great skill. The symphony is mono-thematic, the basic musical idea projected in a multitude of moods and designs. The first part is strongly contrapuntal; a lyric introduction of a few measures, repeated at the end, framing the movement. The second is its lyric counterpart, and the last closes the work in lively fashion. The composer was three times called on stage.

Robert, Gaby and Jean Casadesus were the soloists in a beautifully balanced reading of Bach's Triple Concerto in D minor. Robert and Gaby Casadesus also played Mozart's Concerto in E flat (K. 365) with grace and lucidity. The masterly performances won an ovation. As closing work, Debussy's La Mer was given a searching rather than sensuous portrayal—one which brought out with clarity the complex structure. H. W. L.

Nov. 30, E.—Cherubini's Overture to The Water-Carrier opened the Philharmonic concert under Mitropoulos in a stately fashion. The once-famous piece today, in spite of its ornateness (or perhaps because of it), sounds empty and dull.

Virgil Thomson contributed his Second Symphony, first performed here nine years ago by the Philadelphia Orchestra. In the meantime, Mr. Thomson has written more meaningful music. The symphony employs hymn-tunes, dances of folk suggestion, is unpretentious and well written. But the inspiration flows thinly and the apparent simplicity often sounds rather artificial. One of the most inspired compositions of Ravel, his Rapsodie Espagnole, followed. Mr. Mitropoulos and the orchestra gave a stunning performance.

Nathan Milstein, soloist, played Mozart's Adagio (K. 261) and Rondo Alegretto grazioso with consummate mastery. His artistry is growing from year to year, and he again provided technically and musically exemplary playing. Later, he made Glazounoff's Violin Concerto in A minor sound like a noble piece of music. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Nov. 28, E.—Honegger's Prelude, Arioso and Fughetta on the Name BACH opened the third concert of the Philadelphia Orchestra in New York this year. It is a virtuoso piece. The Prelude is a perpetuum mobile of dramatic impact; the arioso has a Tristanlike harmonic atmosphere; and the fughetta uses the theme in syncopation. The four-note basic idea is "atomized," with every technical device utilized.

Brahms' Symphony No. 3 received a reading of beauty but to achieve this tonal glamor, Mr. Ormandy often sacrificed details of tempo and balance.

Copland's Concerto for Clarinet and String Orchestra with Harp and Piano was first performed here in concert. Ralph McLane, first clarinetist of the orchestra, was an excellent interpreter, of the score, commissioned by Benny Goodman and first played by him here over NBC. The two-movement composition makes for pleasant listening. The first part is a lyric arioso built on short melodic ideas. A virtuoso cadenza leads into the second, which is almost jocular and of great rhythmic charm. Kodaly's Suite from Hary Janos, in a rousing version, completed the evening. H. W. L.

Jeanne Mitchell, Nov. 20, E.—Miss Mitchell, assisted by Hellmut Baerwald at the piano, again proved that she is one of the most gifted among the younger generation of violinists. Her expressive tone and musical feeling are important assets for a fine career which seemingly lies ahead. She opened with a telling reading of Vitali's Ciaccona, followed by Haydn's Concerto in C. Especially in the adagio movement, Miss Mitchell proved her insight by projecting this moving music with deep emotional impact. Brahms' A major Sonata was interpreted with fine technical and musical success. After intermission there followed shorter pieces by Suk, Fauré, Haieff, Sokoloff and Milhaud, exhibiting the virtuosity of the artist. H. W. L.

Leonard Pennario, Nov. 21, E.—The virtuoso pianist provided an astonishing contrast between his clear, imaginative, and versatile treatment of modern music and his interpretations of Bach and Brahms. Shapeliness and synthesis were apparent in Prokofieff's Sonata No. 6, Ravel's Valses Nobles et Sentimentales and Toch's Two Profiles (one lyrical and one rhythmic). Subtly measured and balanced crescendi marked his unique and flawless presentation of Debussy's L'Isle Joyeuse. But unsteady tempi and phrasing obscured lines and moods in four excerpts from Brahms' op. 76 and in Bach's Capriccio on the Departure of a Beloved Brother. Mr. Pennario's tone, though well colored within its range, lacked the optimum resonance for Liszt's Hungarian Rhapsody No. 12. E. B.

Michael Rabin, N. Y. debut, Nov. 24, E.—The 14-year-old violinist's playing offered good musicianship, beautiful tone, and splendid facility. The excellent accompaniments by Leopold Mittman enhanced the effect of compositions by Tartini, Wieniawski, Mendelssohn and Bartok. In these and in solo works by Bach, Paganini and Kreisler, young Rabin maintained vivid, colorful, and suitable lines. Warm personal feeling animated much of the music, particularly four Paganini Caprices (Nos. 13, 16, 21 and 5), Kreisler's Scherzo Caprice, and the Finale of Wieniawski's Concerto No. 1 in F sharp minor. A sturdy performance of Bach's Partita No. 2 in D minor was most impressive in the Gigue and Chaconne. Simplicity generally replaced romanticism in the Larghetto of the Wieniawski Concerto. But even here, the violinist's lyricism indicated unusual potentialities. E. B.

National Orchestral Association, Leon Barzin conducting, Nov. 25, A.—Joining the orchestra in various works were ensemble players from Hempstead High School, Chatham Square Music School, Greenwich House Music School, and the

(*Continued on page* 18)

THE DANCE: By ROSALYN KROKOVER

New York City Ballet Hailed on Return after European Visit

The New York City Ballet has grown up considerably since it was seen here last spring. Its trip to Europe has probably contributed to its air of confidence and maturity. So has the added strength of new leading female dancers, and the development and improvement of those who have been with the company since its inception. However, the shouting and cheering is only for the feminine side of the ledger. The masculine side has not improved one iota. The shoulders come up and the necks disappear as soon as a technical step is encountered; and their ability to partner the girls is virtually non-existent. In one performance this reviewer recalls the girls being thrown incorrectly on every turn. Since these very girls have been seen performing various technical feats to perfection in other companies with other partners, it becomes apparent where the blame should fall. It would be wise if those in charge would concentrate on the training of their men and help them to overcome their defects in posture and line, rather than being merely concerned with the amount of beats or turns they are accomplishing.

Opening night, on Nov. 21, at the City Center, was an all-Balanchine night, as were most subsequent nights. Serenade, Firebird and Bourree Fantasque were programmed, and they all received rousing performances, helped by Jean Rosenthal's superb lighting. The orchestra, under the direction of Leon Barzin, provides as good a ballet accompaniment as you will find anywhere.

Serenade is one of Balanchine's very pleasant ballets. It is set to Tchaikovsky's composition by the same name. The music is melodious, with broad sweeping phrases, and Balanchine has caught the essence of it beautifully. In addition, the work has been remounted with soft diaphanous costumes and new dancers. Diana Adams, Melissa Hayden, Janet Reed, Patricia Wilde, Yvonne Mounsey are now in the important parts, and they make a strong battery of dancers. Nicholas Magallanes and Frank Hobi are the men.

Tallchief's Firebird

Firebird and Tallchief have become synonymous, for it is hard to imagine anyone else doing the part as Balanchine has conceived it. Miss Tallchief not only dances the difficult role flawlessly but she brings all of the necessary magic to her interpretation. Moncion's Prince Ivan is well mimed and his make-up has been improved. Helen Kramer was pretty and charming as the Prince's Bride and Beatrice Tampkins was appropriately grotesque as the leader of the Monsters. The company was well-rehearsed and the production beautifully lighted.

Bouree Fantasque, which closed the evening's program, was given a bang-up performance. Harold Lang, replacing Jerome Robbins, was even a better foil for Tanaquil LeClercq in the burlesque section mainly because he is a good deal shorter than LeClercq when she is on point. Melissa Hayden was most impressive in the Prelude, and Janet Reed was as flamboyant as ever in the Fete Polonaise. Dorothy Dushock and Beatrice Tompkins made much of their humorous bit in the final movement. Magallanes and Bliss were the other two men in the solo parts.

Le Baiser de la Fée Revised

The feature of the program on Nov. 28 was the first performance of the revised version of Balanchine's Baiser de la Fée. This ballet, with music by Stravinsky based mostly on Tchaikovsky melodies, dates back to 1928 when it was danced for the first time by Ida Rubinstein in Paris. It all appears dated now and the revision made little appreciable difference. The most effective section is the third tableau in which there is a lovely dance by the peasant girls and one by the Bride. In this performance Patricia Wilde led the corps de ballet admirably and Tanaquil Le Clercq, as the Bride, danced with elegant line and a beautiful sense of phrasing. Indeed, this young dancer is coming along beautifully, and if she continues to improve in matters of style as she has in the last year she has the makings of a top rank ballerina. Maria Tallchief was not too happily cast in the part of the Fairy, and her blonde wig was most unbecoming. Magallanes was the boyish Bridegroom. The other two ballets were Ashton's Illuminations and Balanchine's Symphony in C. The first is notable for its Beaton scenery and costumes and Melissa Hayden's remarkable performance as Profane Love.

Diana Adams danced Sacred Love with a great deal of security considering that it was her first appearance in the role. Magallanes was again the Poet. For the first time Symphony in C had four strong female dancers: Melissa Hayden assisted by Frank Hobi, Diana Adams and Francisco Moncion, Janet Reed and Harold Lang, Patricia Wilde and Todd Bolender. The final movement is always a problem, but in Patricia Wilde the company has a dancer who is capable of handling all of the difficult turns with speed and finish.

Balanchine in Dance Role

On Nov. 30 Balanchine was not only represented as a choreographer of the entire program—Serenade, Divertimento, Mazurka from a Life For the Tsar and Firebird—but danced for the first time in the premiere of his Mazurka which was choreographed to music by Glinka. This is a lively, folksy little divertissement. It is not particularly inventive but its high spirit is infectious. Janet Reed and Yurek Lazovsky were the leading couple and the rest of the work was divided quite evenly by Lang and Walczak, Brown and Balanchine and Dushock and Hobi. Balanchine was careful not to make himself prominent in any way; but the audience, for the most part, worked itself into such a frenzy when it was his turn to take a simple mazurka step front-stage, that one wondered if a succession of 50 entrechats-dix could have caused any more excitement.

Serenade, Divertimento, and Firebird were also on the program.

The final novelty of the season was a Pas de Deux set to Delibes music from Sylvia, also choreographed by Balanchine. The costumes were by Karenska. This was staged expressly for Maria Tallchief, Magallanes replaced Herbert Bliss, who has been out because of an injury. This was a tour de force for Miss Tallchief. It was a triumph in elegant restrained movement with a lyricism not always apparent in this dancer's style. Magallanes managed to give adequate support when it was needed, but one would be hard put to find a male dancer who could compete with Tallchief in the solo part.

Also on the program was an excellent performance of the Symphonie Concertante with Diana Adams and Tanaquil Le Clercq dancing the solo roles. These two dancers are about the same height and quite evenly matched technically, which had a great deal to contribute toward the smoothness of performance. Todd Bolender, as always, offered fine assistance in the final movement.

Dollar's ballet, Duel, was given a most exciting performance by Melissa Hayden. She completely overpowered Moncion and the three assisting dancers—Georgov, Maule and O'Brien. The final work of the evening was Bourree Fantasque.

The soloist in Illuminations was the soprano Angelene Collins, while the Symphonie Concertante had Hugo Fiorato, violinist, and Jack Braunstein, violist, in the solo parts.

Dance News

The New York City Dance Theatre will have a spring season in place of the pre-holiday period. Opening the week of April 22 performances will run through May 5. All of the choreographers represented in the original season will have works in the repertory. . . . The Bennington College Dance Group gave a program at the YM and YWHA Dance Center on Dec. 3. It was under the direction of William Bales, Letitia Evans and Martha Hill. Eugene Lester was the musical and William Sherman the technical director. . . . Miriam Marmein premiered her Eternal Legend at the Carnegie Recital Hall on Dec. 3.

La Meri — Dances of India - Spain The Orient Latin America — 110 E. 59 St., N. Y. 22

IVA KITCHELL — DANCE SATIRIST — Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

JUANA — Dances of Orient and Spain Concerts and Illustrated Lectures — 134 W. 58 St., N. Y. 19, N. Y.

PAYNE DANCERS — Africas, Afro Cuban, Caribbean Dances — 64 W. Randolph, Chicago, Ill. DE. 2-0493

IRENE HAWTHORNE — Prima Ballerina with Four Assisting Artists — Available for Concerts and Special Symphonic Programs for Children — NCAC Special Attractions 711 5th Ave., N. Y. 22, N. Y.

SILHOUETTES By MARY CRAIG

Yule Customs Inspire Trapp Family Concerts

FESTIVELY ATTIRED in the holiday dress of their native Austrian Tyrol, the Trapp Family Singers return to New York's Town Hall for their annual pair of Carol Concerts, Dec. 16 and 17, under direction of Father Franz Wasner.

Once again the Christmas season brings to Town Hall the Trapp Family, whose festive and liturgical carol-songs illuminate the holiday-time as lighted candles spark the traditional tree of Yule. The two concerts, scheduled for Dec. 16 and 17, will mark the 25th of the carol series given here by the renowned ensemble in the more than 500 Christmas concerts presented in this country. To New Yorkers and indeed to listeners in Boston, Louisville, Chicago, Montreal and across the country, where they make annual appearances, the Trapps have become synonymous with Christmas, as much as the tree in the city square and the street corner Santa Claus. In the quaint dress of their native Austrian Tyrol, accompanied by clear notes of spinet and recorder enriched by the viol da gamba, they form a unique family choral group, singing ancient tunes, some dating from the sixth century, against the softly brilliant background of candle-lanterns and a mammoth Christmas tree shining with home-made ornaments.

Christmas Celebration with the Trapp Family

The Trapps now have established their permanent home in America and have become citizens, but the delightful old customs of their native land still deeply influence their lives. The Christmas celebration commences the first Sunday of Advent, four weeks before the Dec. 25 date, and continues through Twelfth Night (Jan. 6), the Christmas of the Old Calendar, which, to the knowledge of this reporter, is also still observed as "Old Christmas" in sections of the deep South, U. S. A.!

Wherever the Trapps may be at the time, on tour, in hotels, at Stowe, Vermont, they hang the Advent Wreath with its four candles, one for each week till Christmas, and sing the special Advent hymns.

On that first day, there's a little bowl set out holding slips of paper, listing each name in the group. This is a sort of grab-bag, and when the names are drawn, the results are kept secret. But the person who receives the name of another must make little secret gifts and offer small services until Christmas Day. And there's much merriment in the guessing *who* packed the suitcase, or pressed the gown, or tidied a drawer.

The next great occasion is St. Nicholas Eve. *Lebkuchen* are baked in the blessed Saint's shape (as chronicled) and the shoes of the family children are filled with the savory cakes. Besides the young Trapp son, there are now four grandchildren, a third generation of carolers for the future.

After this event comes the most important time of the holy-days, Christmas Eve. All the songs and rites cluster around the story of the Christchild. About 5 p.m. the family gathers for the devotional recitation of the Rosary. Then a bell is heard and a door opens into the "Christmas Room," where stands the lighted tree, where all gifts have been placed. Here, from eldest to youngest, each receives presents and then all go early to bed.

Near midnight, the oldest member of the household rises, lights the candle-lantern and begins the old Austrian hymn, Hirten auf um Mitternacht, and goes from room to room, until, in order of seniority, all the family is up and singing. Then in lantern-lit procession they go down the hill at Stowe to the village chapel for the celebration of midnight Mass. In other years, in Austria, the winter mountains were aglow with hundreds of lantern-stars as folk came from near and far; the beautiful old custom is more and more observed in this country each year.

Twelfth Night Finale

Christmas fun and hallowed ritual continue until after the ceremony of the Three Kings on Twelfth Night. Then visits are paid by the children from house to house in the neighborhood, where they receive gifts of fruits and nuts; and at the end the father, or the head of the home, blesses the household for the coming year and draws on the threshold the cryptic emblem, the Sign of the Kings. Of course, there are special songs and special foods for every gala day.

Among the inquiries made by the many people who have formed their SRO audiences is: "What kind of gifts do the Trapps exchange, and how do they symbolize Christmas?" Everything is

ALTHOUSE
VOCAL STUDIO: 260 West 72
TR. 7-3838 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 171 W. 71st St., N.Y.C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 280 W. 72nd St., N.Y.C. 23. TR. 7-0466

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
178 Dartmouth St., Boston—KE 6-6783—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18... { Lo. 5-3249 / Penn. 6-2634

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. SU. 7-0100
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

LEONARD PETRI
TENOR — TEACHER OF VOICE
Specializing in Voice Placement
Hotel Ansonia—73rd & B'way., Apt. 3-160, N.Y.C. SU. 7-3300

LEORA SHAW
VOICE TEACHER and COACH
165 East 83, N. Y. 28, N. Y. RE. 7-2448
Member—NYSTA

RHEA SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
58 W. 58, New York 19, N. Y. EL. 5-7487

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Assn. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23; TR. 7-5880; NYSTA-NATS

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 3-8154

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
113 West 57th St., New York City, N. Y. Circle 7-5079
Boston—Thursday, Friday and Saturday
175 Dartmouth St., Boston, Mass. KEnmore 6-3241

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

handmade and designed especially for the one who will receive the gift. The family brought with them the artistry and knowledge of Austrian handicraft.

The anachronistic buses that convey the group from one concert engagement to another, are beehives of activity on tour. How the Trapps do it all is unanswerable. They average six concerts a week and are constantly travelling. This year, they went halfway around the world—they will complete the circle by spring 1951—and made their first visit to Austria since their flight from barbarism in 1938, giving three concerts at Salzburg. After the "carol-sings" in the eastern states they take a transcontinental arc, singing their way to Vancouver, to Australia, and finally back to Stowe for the summer weeks in Vermont.

The carol concerts bring an extra bit of enchantment to the holidays. With the Trapp Singers comes a feeling of celebration that blends with the holly and mistletoe and lights in the churches; there comes a crystalline shining, sun on the high, ice-sheathed Alps, bells in the clear air, and the tender, beautiful songs that keep hopes of peace alive in the hearts of people everywhere.

NEWS IN BRIEF

The fourth annual award of JUGG, Inc., has been bestowed on Calvin Dash, baritone, after 22 artists were auditioned last month in Steinway Hall. The award is a debut recital in Town Hall; Mr. Dash will appear there early next fall. The winner is a scholarship student at the Juilliard School of Music.

Frances Lehnerts has appeared in her new dramatized operalogue of Carmen in Scranton, Pa.; Chestnut Hill College, Philadelphia; Trinity College, Washington; Jacksonville, Fla.; Great Neck and Rockville Center, N. Y. Last month in Schenectady, N. Y., Miss Lehnerts sang the contralto solos in Rossini's Stabat Mater and Coleridge-Taylor's Tale of Old Japan under the direction of Gordon Mason; gave a half-hour song program at the Van Curler Hotel; and offered Carmen excerpts for 1,000 boys at Union College—all in 48 hours.

Through the suggestion of Mildah Polia, songs of the Marquis Francois de Breteuil were heard on WBNX (the French Hour) on Dec. 1, introduced by Miss Polia's pupil Lorraine Moreau, with the composer at the piano.

The Pittsburgh Symphony was conducted on Dec. 1 and 3, 8 and 10 by Eugene Szenkar. Returning to Europe, Mr. Szenkar will conduct 36 opera and symphony performances this season in Mannheim, where he is general intendant of the Mannheim Opera, and in Cologne.

Toba Brill, pianist, will appear with the Indianapolis Symphony on Jan. 14 in Indianapolis and, 16, at the University of Indiana, playing the Rachmaninoff Second Concerto under Fabien Sevitzky.

Ossy Renardy gave violin recitals over WQXR on Dec. 2 and 9. On Nov. 29 he was the only instrumental soloist at the Dr. Chaim Weizmann dinner at the Waldorf-Astoria, where Secretary of Defense George C. Marshall was speaker.

Joseph Schuster was soloist with the Halle Orchestra under Sir John Barbirolli in London, Edinburgh, Glasgow and Manchester. The cellist also has been heard in Switzerland, France, Italy, Holland and Scandinavia. He is engaged for the Festival of Britain next year.

Zoltan Fekete, conductor and composer, arrives in this country the first of January for guest engagements. Mr. Fekete is conductor of the Mozarteum Orchestra in Salzburg.

The English Duo (Viola Morris, soprano, and Victoria Anderson, contralto) gave recitals in October in Rotterdam and Amsterdam, including solos and duets by 17th and 18th century composers. They have been engaged for a Purcell program at the British Festival in 1951.

Edouard Nies-Berger, organist and choirmaster of the Episcopal Church of the Messiah and Incarnation, Brooklyn, conducted his choir in Handel's Messiah (Advent and Christmas portions) on Dec. 10. Soloists were Hazel Clark Kent, Virginia Crowder, Herbert Christensen, Rhys Ritter.

Rosalind Nadell was engaged to sing the lead in Britten's Let's Make an Opera, premiered on Broadway on Dec. 13. She took the assignment on less than a week's notice.

Gertrude Lindhorst, soprano, was guest soloist in Grand Central Station from Nov. 20 to Nov. 25, singing twice daily, and is re-engaged for Christmas Week. Mary Lee Read, organist in Grand Central for many years, is her accompanist in these appearances. Maurice-Jacquet is the singer's coach.

Haarlem Philharmonic Reopens

Margaret Harshaw, contralto of the Metropolitan Opera, and Whittemore and Lowe, duo-pianists, were the artists for the season's first musicale of the Haarlem Philharmonic Society. The keyboardists opened with Gluck and Schubert pieces, and later played Manuel Rosenthal's lively suite, "La Belle Zelie" and Enesco's Roumanian Rhapsody. All but the Rosenthal score were in their own arrangements. Miss Harshaw offered an exquisitely sung group of songs by Schumann, Pierné, Holmes, Bantock and Watts, and the O Don Fatale aria from Verdi's Don Carlos. She had the able piano support of Gibner King. The program would have benefited by at least one more substantial number on the part of the two-pianists, but they performed with their accustomed elan and musical taste. M. L. S.

Ellen Faull in Opera and Concerts

Ellen Faull has returned from her native Pittsburgh, where she sang the soprano part in the Beethoven Ninth Symphony with the Pittsburgh Symphony under Victor De Sabata. Concluding her New York season with the New York City Opera, Miss Faull sings in Love of Three Oranges, opening the company's engagement in Chicago, and in Don Giovanni (in English), inaugurating the Milwaukee performances. Back in Pittsburgh, she appears as the Countess in Marriage of Figaro with the Pittsburgh Opera Society, a role she has sung with the New York City Opera. On Dec. 16 she sings The Messiah in Carnegie Hall for the third time with the New York Oratorio Society.

Josephine Guido Tours in Opera

Josephine Guido has completed an opera tour with the Salmaggi forces. Montreal, Toronto, London (Ont.), Buffalo, Cleveland were the cities hearing the young soprano as Gilda, Violetta, Mimi, Micaela and Musetta. Miss Guido's schedule also included engagements in Detroit, Toledo and western cities which were cancelled by weather conditions. This circuit with extended bookings will be covered in a spring tour.

MERTENS, PARMELEE & BROWN INC.
André Mertens Horace J. Parmelee Walter P. Brown
Division: COLUMBIA ARTISTS MANAGEMENT INC.
113 West 57th Street, New York 19, N. Y.
Include under their management

JORGE BOLET PIANIST

THE COLUMBUS BOYCHOIR
HERBERT HUFFMAN, Musical Director

DONALD DAME TENOR

DILLING HARPIST

FERRIER CONTRALTO

GORODNITZKI PIANIST

NIKOLAI and JOANNA GRAUDAN CELLO-PIANO

BYRON JANIS PIANIST

EDMUND KURTZ CELLIST

LOEWENGUTH QUARTET
Alfred Loewenguth, Maurice Fueri—Violins
Roger Roche—Alto Pierre Basseux—'Cello

SOLVEIG LUNDE PIANIST

VIRGINIA MacWATTERS COLORATURA SOPRANO

ODNOPOSOFF VIOLINIST

GENEVIEVE ROWE COLORATURA SOPRANO

GYORGY SANDOR PIANIST

SVETLOVA BALLERINA

TRAVERS VIOLINIST

Chicago Honors Bloch with Festival

By René Devries and Dosha Dowdy

CHICAGO. — Chicago honored Ernest Bloch on his 70th birthday with a six-day festival of his music, Nov. 28-Dec. 3, in which the Chicago Symphony Orchestra, Fine Arts Quartet, Pro Musica Trio and distinguished solo artists participated. A pre-festival program featured the composer's only trio—Three Nocturnes—performed by the Pro Musica Trio (Nina Mesirow-Minchin, pianist, Ennio Bolognini, cellist and Fritz Siegel, violinist), and Two Psalms, sung by Nancy Carr. The all-Bloch chamber music concerts given at Temple Sholum and at Sinai Temple, programmed the First and Second String Quartets played by the Fine Arts Quartet; the Piano Quintet, performed by Florence Kirsch and the Fine Arts Quartet; Sonata for Piano and Violin with Florence Kirsch and Ludmila Bertlova (Mrs. Rafael Kubelik); and Voice of the Wilderness, for cello and piano, played by George Sopkin and Miss Kirsch.

The Chicago Symphony Orchestra, Rafael Kubelik conducting, devoted the first portion of the regular subscription concerts of Nov. 30 and Dec. 1 to Bloch's Concerto Grosso, and his Suite for Viola and Orchestra, with Milton Preves as soloist. The Saturday night symphony concert consisted of an entire Bloch program, with the composer conducting. Works presented were Two Symphonic Interludes from Macbeth; Three Jewish Poems; Scherzo Fantasque for piano and orchestra (world premiere with Ida Krehm, soloist), Schelomo for cello and orchestra, Zara Nelsova, soloist; and the Suite Symphonique. This was a concert of inspired music, universal in its appeal, profound in its conception, and filled with human emotion and great beauty. Miss Krehm and the orchestra gave a brilliant performance of the colorful new Piano Concerto, and Miss Nelsova met the demands of the stirring cello work, both as interpreter and virtuoso.

The festival closed with a Testimonial Dinner of Sponsors at the Knickerbocker Hotel, Sunday evening, Dec. 3, speakers including Felix Borowski, Olin Downes, and Mr. Bloch himself. A repetition of the Sonata for Piano and Violin, played by Florence Kirsch and Ludmila Bertlova furnished the musical program. This occasion closed the first festival in Chicago history to honor an artist during his lifetime, and it is hoped that it will set a precedent for other festivals here and elsewhere.

Among other social events of the period, Lyon & Healy held a reception for the composer in their Piano Salon during the Bloch Festival week, attended by most of Chicago's prominent musicians. Louis LaMair, president of Lyon & Healy and of the American Music Conference, was the genial host.

New Ziegfeld Theatre Opened

The Friends of the Chicago Musical College invited music-lovers to attend the opening performance in the new Ziegfeld Theatre on Nov. 20. The proceeds of the benefit performance were given to the Rudolph Ganz Scholarship Fund, to finance the study of talented students in that school. Introduced by Dr. Hans Rosenwald, dean of the Chicago Musical College, George I. Haight, vice president of the board of trustees of the college, made an opening address. The musical part of the program comprised two-piano music played by Parthenia C. Vogelback and Dr. Ganz—J. S. Bach's Prelude and Fugue in G major, arranged by Silvio Scionti, and Milhaud's Scaramouche suite being applauded.

Mrs. Vogelback is chairman of the women's committee of the Friends of Chicago Musical College, which sponsored the benefit premiere, including the film, Trio, based on works of Somerset Maugham, in its midwestern premiere. The Ziegfeld Theatre is named after Dr. Florenz Ziegfeld, founder of the Chicago Musical College in 1867, long its director, and the father of the late Florenz Ziegfeld, producer of musical plays.

Chicago Symphony Concerts

Special features of the Chicago Symphony programs given during the past fortnight, besides the Bloch works heard at the festival, were the appearance of Nathan Milstein in a particularly beautiful performance of Brahms' Violin Concerto; a first Chicago performance of Copland's Third Symphony; the initial hearing in Orchestra Hall of Ibert's Capriccio; and the presentation of Debussy's Three Nocturnes assisted by the Chorus of Women's Voices of Northwestern University A Capella Choir.

Royal Philharmonic in Visit

When the London Royal Philharmonic Orchestra under its distinguished conductor, Sir Thomas Beecham, returns to Chicago, it will be for more than two concerts, if this can be arranged, says Harry Zelzer, local concert manager. Its two concerts (Nov. 25 and 26) were sold out long in advance and scores were turned away.

The two programs were musically exciting events. Lady Beecham's performance of the Delius Piano Concerto was a feature of the first concert, which also held Sibelius' Tapiola; Rossini's Overture to La Scala di Seta; Mozart's Symphony No. 38 ("Prague"); and works of Berlioz and Strauss. The Sunday concert listed Wagner's Prelude to Die Meistersinger; Mozart's Horn Concerto in E flat, with Dennis Brain, soloist; Strauss' Don Quixote, with soloists Anthony Pini and Albert Cayzer; and Beethoven's Symphony No. 6.

Business Men's Orchestra Heard

The Chicago Business Men's Orchestra opened its 30th season on Dec. 1 in Orchestra Hall, under its director, George Dasch, with Dudley Powers, first cellist of the Chicago Symphony, as soloist in Dvorak's Cello Concerto. The program also contained Rossini's Overture to Semiramide, Mendelssohn's A Major Symphony, and Chabrier's España. Soloists announced for the orchestra's remaining concerts of the season are Robert McDowell, pianist, Feb. 9; and Ludmils Bertlova (Mrs. Rafael Kubelik), April 30.

Stars at Orchestra Hall

Among the brightest events of the current season thus far was the recital of Aldo Ciccolini, young Italian pianist, who created a deep impression in his local debut in Orchestra Hall, Nov. 19. The same hall was packed solidly for another recital by Kirsten Flagstad. Aided by the remarkably fine accompaniments of Edwin McArthur, the soprano sang herself anew into the hearts of her innumerable admirers in a program not easy to duplicate. Mme. Flag-

FITZU-PERSSON
Vocal-Opera Studios
Debuts Guaranteed
1247 N. Dearborn Pkwy., Chicago, Ill. Tel.: MI. 2-6975

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Chicago 15, Ill.
Booking 1950-51

SONIA SHARNOVA
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 So. Kenilworth — Tel. Village 1787, Oak Park, Ill.

BESSIE RYAN
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. AUstin 7-4333

Prof. S. A. **GREVE** — Maria **HUSSA**
Basso Artist Teachers Soprano
Opera, Lieder, Oratorio, Dramatics
Sherwood Music School, Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

HADLEY ABERNATHY
PIANIST
825 Orchestra Bldg. Chicago, Ill.

HSIEN-MING TCHEREPNIN
Pianist-Lecturer
Teacher of PIANO—SOLFEGGIO (French School)
De Paul University School of Music, Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

National Music League
130 W. 56th St., N. Y. 19, N. Y.
Anne C. Molyneaux, Managing Director

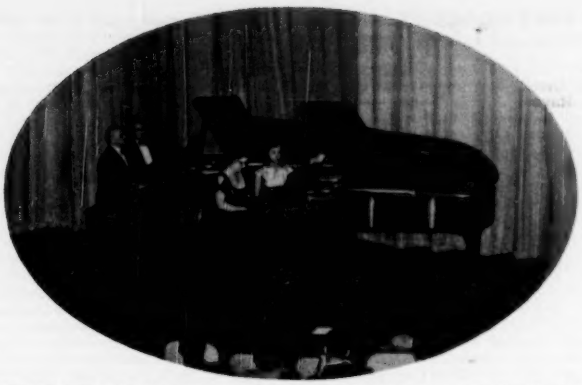
HAROLD BORDEN
Tenor

ELLEN FAULL
Soprano

LILIAN KALLIR
Pianist

IRENE ROSENBERG
Pianist

JAMES WOLFE
Pianist



AT ZIEGFELD THEATRE OPENING . . . Rudolph Ganz and Parthenia C. Vogelback play two-piano numbers, Bach's Prelude and Fugue in G major, arranged by Scionti, and Milhaud's Scaramouche suite, in a benefit performance for the Rudolph Ganz Scholarship Fund of the Chicago Musical College.

stad illuminates the songs of Grieg, in their varying moods, with particular effect. Several noted American composers were listed on the lengthy program, which closed with a Brahms group.

Lilly Windsor's Recital

Gracious, young and good looking, Lilly Windsor, American lyric soprano who has been heard with success in opera in Europe, made her bow in recital here under the local management of George Kuyper, at Orchestra Hall, Nov. 21. With the assistance of the much-in-demand George Schick at the piano, the newcomer was heard in an interesting program that embraced many facets of the song literature, ranging from Bach to recent composers from various lands, besides operatic arias by Donizetti and Verdi. Her Italian and German diction was excellent.

Tourel in Hindemith Cycle

Jennie Tourel, mezzo-soprano, sang the 15 songs of Hindemith's Das Marienleben based on Rainer Maria Rilke's poems, in University of Chicago's Mandel Hall Dec. 1. This new version of the composer's song cycle, written in 1928, was superbly interpreted by Miss Tourel, who had a capacity house for the recital.

Further Recitals

Other recitals scheduled during the past two weeks were those of Russell Stapan, young Chicago pianist whose talent has won several outstanding honors; Sylvia McElroy, pianist, and director of the Sylvia McElroy School of Music at Downers Grove; Ruby Yoshino, soprano, who made her debut in Kimball Hall; and Charles McCool, tenor, who gave a particularly interesting program of Modern Songs in English in Recital Hall, Kimball Bldg.

The Dana College Choir, Blair, Nebraska, presented a concert in Kimball Hall Nov. 26 under the direction of Paul E. Neve.

Roosevelt College String Quartet Bows

The newly-formed Roosevelt String Quartet made its debut at Fullerton Hall on Nov. 22. It was amazing how the players—Oscar and David Chausow, Bernard Schescu, and Harry Sturm—had built up in a short time a very well balanced team. One could only have wished for more variety in the program, which started with a not too interesting quartet by Malipiero (first performance in America). The quartet by Dvorak is not his strongest chamber music work, and does not show much of the composer's originality. The program closed with Hindemith's Quartet No. 3—from his strongly "linear" period; the lively performance was highly acclaimed by the audience.

Howard Wells' Activities

Howard Wells is now at his studio in the Fine Arts Building after his recent illness. He held his first repertoire class for this season on the afternoon of Nov. 26. Those who played were Shirley Bohrer, Allen Borton, Ruth Cartwright, Margaret Jacobson, Stephen McDermott, Adrian Lerner, Sheldon Patinkin, and Emma Petersen.

Recital by Students of Mrs. Lamont

Artist-students from the studio of Eunice Steen Lamont were heard in a well built and well sung program in the Ball Room of the St. Clair Hotel, Nov. 26. Notwithstanding bad weather conditions, a large gathering feted the following semiprofessionals:

Joyce Griffin, Polly Andros, Joan Maximoff, Karen Gundersen, Cela Roter, Patricia Cassidy, Margaret Murphy, Iona Nudelman, Elaine Stamos, Lillian Omiecinski, sopranos; Beatrice Davis, Elaine Marinakos, Anne Sjostrano, mezzos; Gus Antonopoulos, Arthur Calvin, and Jim Eleopoulos, tenors.

Rhea Shelters' piano accompaniments contributed further in making the matinee a success for participants, and for Mrs. Lamont in particular.

Bradley University Bach Festival

Highlighting the fall and early winter series of Faculty recitals at the Bradley University School of Music in Peoria, Ill., was the presentation of a Bach Festival, Oct. 23-29, commemorating the 200th anniversary of the death of that master. Included in this festival were four concerts, the first three featuring students enrolled in the School of Music and the fourth presenting every member of the faculty in solos, duos, and other vocal and instrumental ensemble groups.

According to Kenneth V. Kincheloe, director of the School of Music, there was an enthusiastic response by the campus and the Peoria area to this event, evidenced by capacity audiences, and reports from the music "listening room" of the deluge of requests for Bach recordings. Through the co-operation of the University Librarian, Dr. E. Heyse Dummer, an attractive exhibit was arranged in the foyer of the beautiful new Library building, displaying Bach manuscripts and biographical material concerning the composer.

On Nov. 5 the second in the series of faculty concerts gave Bradley University students and Peoria music-lovers an opportunity to hear Lucille Jones, contralto, accompanied by Esther Wilson of the piano department, and on Sunday afternoon, Dec. 10, Mr. and Mrs. Howard Kellogg, Jr., tenor and mezzo-soprano, were presented in a recital of solos and duets.

Messiah Sung at Oberlin

Handel's Messiah was sung in Finney Chapel, Oberlin, Ohio, on Dec. 10, as the annual winter concert of the Conservatory. The Oberlin Musical Union and the Conservatory Orchestra were conducted by Maurice Kessler. Soloists were Mary Louise Emery, soprano; Betty Jane Osterland, alto; John Toms, tenor, and Howard Hatton, bass, a member of the Oberlin faculty. Mr. Toms is a faculty member of the School of Music at Northwestern University.

CENTRAL ARTISTS MGT.
Sherman Pitluck—Pres. Frank Esterouax—Exec. V. Pres.
113 West 57th St., New York 19, N. Y.
Includes for Season 1950-51
ANNA MARIA
ALBERGHETTI
14-year-old Coloratura Soprano
EVA DeLUCA
Lyric Soprano
MARY CURTIS
Soprano
INEZ PALMA
Pianist
MARIKO IWAMOTO
Violinist

EUROPE and USA
All tickets at lowest rates
Book well in advance with your Personal Travel Agent Steve LOHR
EMBASSY TOURS
147 W. 42nd STREET, N. Y. C. LO. 4-5540

RUDOLPH GANZ
Booking 1950-51
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

ETTA MOTEN
SINGER of SONGS
LECTURE RECITALS
Mgt.: NCAC—711 Fifth Avenue, New York 22, N. Y.

ROSALIE MILLER
TEACHER of SINGING
and INTERPRETATION
300 West 57th St., N.Y.C. 19 Circle 6-9478

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4980

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 30 years
24 Central Park South, N.Y.C.—EL. 5-0552

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y

CAROLINE BEESON FRY
TEACHER OF SINGING
Write for full information
3 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3300 Col. 5-8900

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

SUSANNE FREIL
SOPRANO
CONCERT — ORATORIO — RADIO — VICTOR RECORDINGS
Suite 701 — 119 West 57th St., New York 19, N. Y.

ROBLEY LAWSON
TENOR TEACHER OF SINGING
440 Riverside Dr., New York 27 MO. 2-0573

MARGARET SPEAKS
SOPRANO
Celebrity Artists Corp., 119 W. 57th St., N. Y. C. 19
Walter Preston, Personal Rep., 119 W. 57th St., N. Y. C. 19

MADELEINE CARABO
VIOLINIST — TEACHER
Studio 600, Carnegie Hall — By Appointment
Write: Tuttle Rd., Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

HORTENSE LOVE
SOPRANO
Concert — Oratorio — Radio
Suite 701, 119 West 57th St., N. Y. 19, N. Y

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W Beard Ave., Syracuse, New York—Tel. 6-8731

Prof. Max KLEIN
former head vocal department Vienna Conservatory
Pupil of Jean de Reszke
For Appt.: TR. 3-5736 344 W. 72nd St., N. Y. C.

SUZANNE **DER DERIAN**
SOPRANO
CONCERT — OPERA — ORATORIO — RADIO
Excl. Mgt.: Veronica Kazounoff, 1776 B'way, N. Y. C. 19

ELIZABETH LOCKHART
Scottish Violinist
Suite 701, 119 West 57 St., New York 19, N. Y.

NEW YORK CONCERTS

(Continued from page 12)

Music School Settlement. Competent solo performances were offered by the violinists Hugo Fiorato and Raymond Kunicki in the First Movement from Bach's D minor Concerto, by the flutist Dominick Laruccia in the Andante from Mozart's D major Concerto (K. 314), by the clarinetist Michael Burgio in Weber's E flat Concertino. The bassoonist Nathan Eckelman in Burrill Phillips' Concert Piece, and the oboist Herbert Resnick in the Siciliana and Finale from Cimarosa's Oboe Concerto were praiseworthy. The program also included works of Schubert, Tchaikovsky, Richard Strauss, and Wagner. E. B.

Orazio Frugoni, Nov. 26, A.—The Italian pianist, in his second New York recital, started with Bach's Partita No. 1, continued with three sonatas by Scarlatti, an Adagio by Galuppi and Beethoven's 32 Variations in C minor. Liszt's Sonata gave him the opportunity to do his best playing. The style of the work seemed well suited to his interpretative talent. Later in the program, Mr. Frugoni gave color and personality to his performances of Three Etudes by Chopin, Casella's Toccata. H. W. L.

Roland Hayes, Nov. 26, E.—It would be carrying coals to Newcastle to add to the accolades already bestowed on Roland Hayes. Accompanied by Reginald Broadman, he again brought his mastery to an audience which feted him fervently. Whether the tenor sang Bach, Handel, Schubert or French songs, he remained a notable interpreter. D. R.

Byron Janis, Nov. 27, E.—While technic triumphed during the evening, the music often did not receive its due share. In Mozart's Sonata in G (K. 283) Mr. Janis gave a rather romanticized interpretation, sometimes heavy, though technically adroit. Of the Chopin group, the Nocturne in D flat, op. 27, No. 2, was interpreted with fine lyricism and a flowing melodic line. Two Etudes (op. 25, No. 1 and op. 10, No. 2) exposed his dazzling technic. But in the Sonata in B flat minor the pianist sacrificed musical values at times to display. Neither the drama of the Funeral March nor of the first movement was realized in the reading, which exploited a permanently used rubato style. Two Fairy Tales by Medtner and Ravel's Oiseaux tristes and Jeux d'eaux were played with finesse. The same may be said about Debussy's Pour le Piano. Liszt's Valise oubliée and Transcendental Etude in F minor closed the concert in bravura fashion.
H. W. L.

Ruggiero Ricci, Nov. 29, E.—In sonatas by Bach (A major), Brahms (op. 108), and Prokofieff (D major, op. 94), Mr. Ricci's technical facilities were admirable. The warmth and *noblesse* of his tone and bowing are reminiscent of our greatest masters of the violin. On the other hand, most of the time musical penetration and poetical expression were sacrificed to the aim of perfection in tone and color. This became clear mainly in the presentation of the Bach Sonata, where style and phrasing fell regrettably short of expectations. There was also an unsatisfactory attempt to penetrate the space of the hall with the feeble tones of the harpsichord, ably played by Fernando Valenti. With Artur Balsam at the piano, an impressive Brahms Sonata was offered, and a brilliant version of the Prokofieff, but even here, the overall reach of the work suffered from the same shortsighted approach mentioned before. Paganini's I Palpiti concluded the enjoyable recital in the virtuoso style. A cheering audience insisted on five encores. E. A. K.

Rudolf Serkin, Dec. 1, E.—Serkin added another brilliant evening to his long list. He opened with Bach's Chromatic Fantasy and Fugue, preserving a lyric quality despite majestic proportions. The Sonata, in E flat ("Les Adieux") by Beethoven was played with symphonic proportions in the first movement, a longing lyricism in the Andante, and dazzling virtuosity in the closing part. Playing Schubert's Sonata in B flat, he conveyed the inner meaning of this monumental composition. His touch of infinite variety gave each repetition of the themes an individual characteristic, so that the whole work sounded with an almost impressionistic color. After playing Brahms' Rhapsody, op. 119, No. 4, with dramatic drive and profile, Mr. Serkin excelled in Schumann's Variations on the Name ABEGG, which he adorned with imagination, and technical splendor. Chopin's Ballade No. 3 and Bolero, op. 19, closed the program, but many encores followed. H. W. L.

Miklos Schwalb, Dec. 2, A.—Technical skill added to sincerity of purpose and nicely balanced performance comprised the platform assets of this pianist, who drew a good-sized audience. Mr. Schwalb's talent appears imbued more with the intellectual than the emotional. His programmed fare was solid, and somewhat lacking in contrast. Some interspersed lighter items would have brought better balance. The pianist's virtuosity in Liszt's Après une lecture du Dante (Fantasia quasi Sonata), negotiated in stirring fashion, roused an ovation. Other listed works were: Choral-Preludes, Now Comes the Gentiles' Saviour and Rejoice, Beloved Christians, Bach-Busoni; French Suite, E major, Bach; Fifteen Variations with Fugue on a Theme from Prometheus, known as the "Eroica" Variations, Beethoven; From op. 118-Intermezzi, A minor and A major; Ballade, G minor, Brahms; Rhapsodie, F-sharp minor and Concert Study, B flat, Dohnanyi. H. I. B.

Herbert Stessin, N. Y. debut, Dec. 3, 5:30 p.m.—A flair for tonal tinting was displayed by the young American pianist. To his first encore, Scarlatti's "Pastorale" Sonata, he gave exquisiteness of sound and phrasing, and treated Chopin's C sharp minor Polonaise with freshness and elegance. Many portions of the Bach A minor Fugue (Liszt transcription) emerged in pleasing fashion. The Trio in the Scherzo of Brahms' F sharp minor Sonata had as effective an unfoldment as Edmund Haines' brief, piquant, Toccata-full Sonatina (first New York performance). At times the pianist's attempts at fervor in dramatic passages caused muddiness in the Bach Fugue, edginess in parts of the Brahms Sonata, and a blurring of the melodic line in intricate sections of Chopin's E major Sonata. Even so, Mr. Stessin evinced unusual talent. E. B.

TOWN HALL

Ella Goldstein, Nov. 20, E.—As in her previous recitals here, Miss Goldstein displayed gifts of technical delivery, power and dramatic impact. Her digital skill still overbalances the emotional revelations necessary to complete interpretive reading. But the precision and clarity of her work are at moments

great, and she is an exciting personality on stage. The program included Bach's Fantasia Cromatica e Fuga; Mendelssohn's B minor and G minor Songs Without Words; Moussorgsky's Pictures from an Exhibition; the Schumann Etudes Symphoniques; Debussy's Suite Bergamasque; and Chopin's A flat major Polonaise. M. C.

Eugenia Snow, N. Y. debut, Nov. 21, E.—This personable young pianist had assets of indubitable promise, not sufficiently realized on this occasion. Miss Snow is exceptionally gifted with sensitivity in interpretation, a fluently lovely texture of tone, emotional warmth and a well-schooled technique, limited only by her lack of physical strength for the heavier compositions. She gave the Chopin group its true mood values as she did also the Arensky Etude in F sharp and the Debussy La Plus Que Lente, while the Bach, Mozart and Liszt needed only a soupçon of endurance and power to become really first class. One would welcome a repeat performance when Miss Snow grows by further experience into complete artistry. M. C.

Claude Frank, Nov. 24, E.—In his second New York recital, Mr. Frank fulfilled the promise of his first appearance two years ago. He has grown in stature, lost nothing of his sincerity and gained in expressive power. His playing is not the kind which dazzles by technical display. Music itself is his gospel. Bach's Fantasy and Fugue in A minor was followed by Schubert's Sonata in B flat major (posth). After drawing with firm strokes the architectural design of Bach's contrapuntal masterpiece, he delved deeply into the romanticism of Schubert, succeeding in holding together the diversified elements of the work. With finesse and warm lyricism he projected the many changes of mood. Three pieces from the op. 116 by Brahms had drama and drive; the Intermezzo No. 4 was deeply felt. Beethoven's Sonata in C minor, op. 111, also was projected convincingly. H. W. L.

Lois Towles, N. Y. debut, Nov. 26, A.—Miss Towles, Midwestern pianist, recently returned from the Marguerite Long-Jacques Thibaud École in Paris, revealed playing musical, sensitive, and capable of communicating lyrical sentiment, although long line and sense of climax were frequently missing. These weaknesses were particularly apparent in Franck's Prelude, Aria et Finale and Liszt's heroic Sonata in B minor. A Nocturne by Ernest Schelling and two Debussy pieces were the most successful part of Miss Towles' program. Three Chopin compositions brought the concert to a close. G. B.

New Friends of Music, Nov. 26, 5:30 p.m.—The New Friends presented the Albeneri Trio (Messrs. Kahn, Ciompi and Heifetz) and the soprano Naomi Ornest in an all-Schubert program. Two Trios were played in exemplary renditions, Miss Ornest, singing Der Hirt auf dem Felsen, revealed a good voice in an inspired and spontaneous performance, with David Weber as clarinetist. C. F.

Gerard Souzay, N. Y. debut, Nov. 26, E.—An event of artistic importance was the local bow of Gerard Souzay, French baritone. A large audience was attracted by his European reputation and recordings. He proved a consummate interpreter of Lieder and French songs. His vocal means are flexible and respond to any nuance; his interpretations mirror the most intimate details of compositions. Whether he sings in Italian, German, Spanish or French, the innermost meanings of the word is conveyed, the particular emotional world of each song conjured up. His program included three Italian arias, four Schubert Lieder, three Debussy songs, five by Fauré, and others by Caplet and Falla. Fauré's Au bord de l'eau, with its sustained vocal line, and several of the Schubert songs were particular gems. James Shomate, an excellent accompanist, added much to the effect of the evening. H. W. L.

Dorothy Minty. Nov. 27, E.—Miss Minty's program of sonatas by Geminiani and Franck, suites by Stravinsky (Duo concertant), Falla and Bach (parts from the unaccompanied G minor sonata) showed her again as an able musician. Her tone is clear, intonation reliable, and her presentation always in style and tasteful. Technical competence and attractive personality added to an enjoyable performance. On the debit side were reserve of temperament and somewhat impersonal approach, which levels the dynamic and rhythmic relief, blurs architectonic clarity, and underscores some vital points. Grandeur was achieved in the slow dithyrambic move-

(Continued on next page)

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

Claire Coci
Concert Organist ". . . builds a cathedral of tone."

English Duo
Viola Morris—Soprano: Victoria Anderson—Contralto

Lucie Bigelow Rosen
THEREMINIST

Paganini Quartet

George Markey
ORGAN VIRTUOSO

Artiss de Volt
HARPIST

Horace Britt Trio
of the University of Texas.
Pignetti, Violinist; Gillis, Violist; Britt, Cellist;
In joint appearance with Helen Haupt, pianist.

Virgil Fox
Prophet of the Organ Concert

Hungarian Quartet

Luigi Silva
CELLIST

TRIO
Leopold MANNES, Piano
Bronislav GIMPEL, Violin
Luigi SILVA, Cello

Paul Wittgenstein
PIANIST

MARY **BOTHWELL**
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK **LA FORGE** - ERNESTO **BERUMEN**
VOICE PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 3-7710

OLGA EISNER
Teacher of Mimi Benzell, Met. Opera Assn., Lilly Windsor, Rome Opera, Conchita Gaston, City Center and many others.
467 Central Park W., New York AC. 2-6951

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-4848

RENÉ MAISON
VOICE-INTERPRETATION
CARNEGIE HALL—Studio 135—N. Y. C. CI. 7-8178

Nuta **THORNER**
VOICE TEACHER
JOHN FEENEY, Christina Lind, Paul Shirley, Eloise Anderson
152 W. 57th St., New York 19, N. Y. CO. 5-8909

MARIENKA **MICHNA**
PIANIST
Mgt.: Annie Friedberg—251 West 57th St., N. Y. C.

FRANCO AUTORI
CONDUCTOR CHAUTAUQUA SYMPHONY ORCHESTRA
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19 N. Y.

BETTY JANE GRIMM
CONTRALTO
PROFESSOR of VOICE
Florida State Univ. Tallahassee, Fla.

LUIS FERRAZZANO
European Teacher of Singing
FIRST "GET ACQUAINTED LESSON" FREE
Ansonia Hotel, 73rd & B'way, N.Y.C. TR. 3-5558

FREDRIC VONN
COMPOSER — PIANIST — TEACHER
"GREATEST IMPROVISOR ON THE 4 B'S"
Concert — Radio — Television
54 West 74th St., N. Y. C. 23 EN. 2-2259

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre
607-08 Carnegie Hall New York

CLAIRE COCI
STUDIO OF ORGAN
Practice Facilities
175 W. 72 St., New York 23, N. Y. TR. 4-6422

ANDREA PALESTRINA
VOICE CULTURE — INTERPRETATION — REPERTOIRE
113 West 57th Street • Circle 5-6581 • New York 19, N. Y.

BIANCA DIMITRI
SAROYA — ONOFREI
VOICE • OPERA
200 West 58th Street, New York 19, N. Y. Tel.: JUdson 6-1883

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

ROSATI
The ONLY VOCAL TEACHER of
BENIAMINO GIGLI
Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Evelyn Case, Pritchett, Guida, Evans, Carruba, Di Francesco.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9158

ALFREDO **MARTINO**
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

ELISABETH **SCHUMANN**
Will Accept a Limited Number of Advanced Students
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

MORTON I. **MASHIOFF**
Distinguished Baritone
Authority on Voice Production
Specialist in the extension and development of the singing range in the Male Voice.
Free Audition by Appointment
635 W. 174th St., N. Y. C. — WA. 7-6333

ATHALIE **LOMBARDI**
TEACHER of SINGING
CONCERT and OPERA
Special Dept. for
RADIO — STAGE — TELEVISION
SOUND-EQUIPPED STUDIOS
200 W. 57th ST., N. Y. C. — CO. 5-1344

ALEXANDER **HOFSTEIN**
Busoni-Trained Piano-Teacher to Paris Conservatory Post-Graduates
IS NOW IN NEW YORK
AVAILABLE FOR ADVANCED STUDENTS & RECITAL PROGRAM BUILDING
Send Applications to WCB ARTISTS & CONCERT MANAGEMENT 236 W. 55th ST., NEW YORK 19, N. Y.

HELEN **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
Member NYSTA and NATS
251 W. 92nd St., N. Y. 25 TRafalgar 7-9192

VEDAL
Concert-Opera Tenor—Teacher of Singing
Authority on Voice Building
160 West 73 St. N. Y. C. 23
TRafalgar 7-5781

EDGAR MILTON COOKE
Teacher of Singing
140 W. 57th St., New York 19 CIrcle 7-3051

KORST
TEACHER OF GREAT SINGERS
Korst Pupils are Teachers Here and Abroad.
50 West 67th St., N.Y.C. TRafalgar 4-3754

NEW YORK CONCERTS

(Continued from preceding page)

ment of the Prokefieff Duo, proving that Miss Minty is able to give much more than she does most of the time. Brooks Smith's accompaniments sometimes failed to give ideal support to the violinist. F. A. K.

Robert Harmon, Nov. 28, E.—The tenor member of the Bach Aria Group sang excerpts from two operas of Rameau, groups in French, Italian, and English, and five Brahms songs. After one became used to the small size and somewhat nasal quality of the voice, it was possible to enjoy the tasteful results the artist achieved in songs best suited to it. If Orpheus with His Lute of Vaughan Williams lacked richness, and Peter Warlock's setting of the fifteenth-century Old Ale, proper robustness of sound, Mr. Harmon's voice was more effective in the fine-drawn air, Quand le silence, from the opera Hippolyte et Aricie of Rameau, and in the lovely A sa guitare of Poulenc. The tenor gave sympathetic versions of three songs of Sergius Kagen, who was also responsible for the sensitive accompaniments. E. S. B.

Gladys Stein, N. Y. debut, Nov. 30, E.—Beginning with a novelty, the Ricordanza variations on a theme by Rode, op. 33, of Czerny, Miss Stein also presented the Chromatic Fantasy and Fugue of Bach, the Sonata, op. 31, No. 3, of Beethoven, two works by Debussy, and the Carnaval of Schumann. The young pianist has enough technique to surmount an average program's physical problems, and a lovely tone on her instrument below mezzo-forte. But the bigger moments of the Czerny variations were often harsh tonally, and somewhat scrambled in execution; and the Bach Fantasia was twisted more out of shape than even its inherently plastic construction allows. Vagaries of accent and tempo detracted from the uncomplicated Beethoven sonata, and the Schumann gallery was similarly uneven. La puerta del vino of Debussy received the steadiest and most communicative performance. E. S. B.

Giovanni Bagarotti, Dec. 2, A.—Assisted by a small chamber orchestra, the violinist played Bach's Concerto in E for violin and strings and for the same combination three concerti by Haydn in B flat, C and G. The first was a first performance in New York. Mr. Bagarotti is a fine musician who never sacrifices the musical content of the works to cheap effects. His cultured tone, consummate technic and firmly rooted musicianship made his offerings a deeply appreciated musical experience. The artist, who is a member of the faculty of the Conservatoire of Lausanne proved in this concert that, given sincerity and faithful craftsmanship, a program of classical fare can yield as much success as the usual concessions made to virtuoso effects. H. W. L.

Swiss Contemporary Concert, Dec. 2, 5.30 p.m.—The Swiss Society of New York and The Swiss Music Library presented contemporary music of that country, with Jacqueline Blancard, pianist, Hugues Cuénod, tenor, André de Ribaupierre, violinist, and Henri Honegger, cellist, as participating artists. The composers heard were Othmar Schoeck, with his Toccata, op. 29, for piano; Jean Binet, with ten songs on poems by Louis Cuttat; and there were Arthur Honegger's Sonata for cello and piano; Pierre Wismer's Sonatina for violin and piano,

Silvers in Recital Bow

HERMAN SILVERS, flutist, who made his recital debut in Carnegie Recital Hall on Nov. 12, formerly held a scholarship with the New York Philharmonic-Symphony, studying with John Amans and Mortimer Rapfogel. His background also includes study at New York University, and coaching for his recital with Felix Van Dyck. Mr. Silvers has taught privately in New York for some years.

---

and Five Songs for tenor and piano on poems by Philippe Monier; five Piano Preludes and a Trio on Irish Folksongs by Frank Martin.

Schoeck represents the conservative element among these works, deriving from late 19th century romantic music. Binet's songs are short musical utterances showing facility in writing witty accompaniments to sophisticated texts. Honegger's Sonata is an early work without much significance, compared with the later output of this composer. Wismer's music is strongly impressionistic. Frank Martin is the strongest personality among those represented. His music has power and persuasiveness. The performances were impressive and the concert afforded an instructive insight into the contemporary musical production of Switzerland. H. W. L.

Hufstader Singers, Dec. 3, A.—From the Brahms Motet, O Heiland, reiss die Himmel auf, to the concluding Bach Cantata, Gottes Zeit ist die allerbeste Zeit, stylistic balance, tonal variety ranging from the delicately poetic to the vigorous, were maintained at a superior level. The ensemble showed promise of intensified expressiveness after more experience. Soloists were well chosen, especially Martha Flowers, Florence Fogelsen, sopranos, and Russell Oberlin, tenor, all of whom sang with lyricism. Interest focused on the first performance of Irving Fine's song cycle, The Hour Glass, six numbers for a cappella chorus and solo voices. These well-devised songs, delightful as they were, linked the ancient Ben Jonson romanticism of text to strangely contrasted modern settings. Monteverdi airs and Trois Chansons of Ravel concluded the list, which was accompanied in some cases by a chamber ensemble. M. C.

New Friends of Music, Dec. 3, 5.30 p.m.—The New Music Quartet (Broadus Erle, Matthew Raimondi, violins, Walter Trampler, viola, Claus Adam, cello) gave Haydn and Sessions string quartets telling interpretations. The Haydn work was attacked with great freshness and dramatic drive and had fine coloristic effects. The Sessions, now 14 years old, holds the listener's attention with its finely woven structural and harmonic design.

Between the two instrumental offerings, Martial Singher, with Paul Ulanowsky at the piano, sang 12 songs of the 14 which make up Schubert's last cycle, Schwanengesang. The interpretative skill of Mr. Singher gave each song its appropriate atmosphere, and his never-failing musicality made his renditions a cherished experience. H. W. L.

Little Orchestra Society, Thomas Scherman conducting, Dec. 4, E.—Participation of Robert Casadesus distinguished the third concert of the Society. He played with superb mastery Mozart's Piano Concerto No. 23, in A (K. 488), and was also heard in Fauré's Fantasie for piano and orchestra, op. 111. Written in his last years, the work shows a refined harmonic texture and melodic sweep. The performance by Mr. Casadesus had authenticity, brilliance and interpretative skill.

Another first performance for New York was Sir Arnold Bax's Threnody and Scherzo for bassoon, harp and strings, with the excellent Bernard Garfield as bassoon soloist and Marjorie Tyre as harpist. An impressionistic, colorful score, with a grateful part for the solo-instruments, it was warmly received. In its world premiere, Spartaco Monello's Symphony No. 2 for String Orchestra, though written with a certain dexterity, lacked distinction of musical ideas.

Schubert's Symphony No. 3, in D opened the evening. H. W. L.

TIMES HALL

Loy Van Natter, Nov. 20, E.—The baritone programmed songs by Stradella, Scarlatti, Handel, Schubert, Richard Strauss, Erich Wolff, Josef Marx, the Four Serious Songs of Brahms, and numbers in English, including the first New York performances of Sunset by Emil Gerstenberger, Dark Rivers by David Guion, and It Was You by Del Arden-Stewart Wille. Possessed of a pleasing, generally well-controlled voice, Mr. Van Natter also showed considerable interpretative skill. His capable accompanist was George Pickering. D. B.

Theresa Richards, Nov. 26, A.—Miss Richards offered a list which ranged from songs by Torelli, Handel, Schubert, Schumann, Fauré, and an English group, through the Bell Song from Lakmé and Charmant Oiseau from La Perle du

(*Continued on following page*)

WCB ARTISTS AND CONCERT MANAGEMENT
Valerie Tyrilava, Joseph A. Bollew
236 West 55th St., N. Y. C. 19 JUdson 2-2569
Offers Among Its Distinguished Artists
For 1950-51

NORMAN SECON, *Pianist*
"A gifted young pianist. Unusually persuasive touch. Brilliant."

ISOBEL WALTERS, *Lyric Soprano*
"Good vocal qualities . . . combination of charm and dignity."

LIVIO MANNUCCI, *Cellist*
"Indisputable capacity, individuality, perfection of style. A great artist."

GERI CHISOLM, *Dramatic Soprano*
"Fine presence, impressive voice, magnetic art."

EMILY KALTER, *Contralto*
"A rich encompassing voice . . . with the joy, gaiety and abandon of a Destinn."

DOROTHEA LANG, *Mezzo-Contralto*
"A voice of natural beauty and warmth . . . strong musical feeling . . . persuasive emotional conviction."

MARINO NARDELLI, *Pianist*
"Brilliant pianist possessing a firm, crisp, technic."

Josephine GUIDO
LYRIC-COLORATURA SOPRANO
OPERA — OPERETTA TELEVISION
Per. Rep.: Muriel Francis Assoc.
381 5 7St., N.Y.C. PL. 5-5600

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
258 Riverside Drive., N. Y. C. 25—MO. 6-0708

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

MICHAEL BRUNETTI
Tenor
OPERA — CONCERT — RADIO
Suite 701—119 W. 57th Street, N. Y. C. 19

FELICE TAKAKJIAN
Pianist
AVAILABLE SEASON 1950-51
Suite 701—119 West 57th Street, N. Y. C. 19

ALICE SIROONI
PIANIST
Mgt.: Willard Matthews, 123 E. 53rd St., N.Y.C.

ANGELA GREGO
Soprano
OPERA — CONCERT — ORATORIO
Suite 701—119 W. 57th Street, N. Y. C. 19

JOSEPH BERNSTEIN
Violinist
AVAILABLE SEASON 1951
Suite 701—119 West 57th Street, N. Y. C. 19

ANDREASSON and WEISS
Violinist — SONATA RECITALS — Pianist
Suite 701—119 West 57th St., N. Y. C. 19

COSTANZA PILLORI
LYRIC SOPRANO
OPERA — LIGHT OPERA — CONCERT
Suite 701—119 West 57th Street, N. Y. 19, N. Y.

HELENE ROOT
Dramatic Soprano
OPERA—CONCERT—OPERETTA—TELEVISION
Suite 701—119 West 57th Street, New York 19, N. Y.

WALLACE THOMPSON
TENOR
Season 1950-51
Universal Concert Bureau—Studio 1104, Carnegie Hall, N.Y.C.

SEMEON SPIELMAN
CONCERT CELLIST — TEACHER
Beginners and Advanced Students
Studio: 536 W. 113th St., N.Y.C. 25 MO. 2-8372

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
1261 Madison Ave., N. Y. C. LEhigh 4-7192

THERESA RICHARDS
SOPRANO CONCERT—RADIO
Season 1951-52
Suite 701, 119 West 57th Street, N. Y. C. 19

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

Learn to Sing HIGH TONES

with confidence and ease

"High Tones and How to Sing Them" by Frederic Freemantel

Once you learn the *why* and *how* of high tones, you acquire the confidence needed to add richness and quality to your voice. Dr. Freemantel, internationally famous voice teacher, gives you all the correct rules for mastering high tones in his practical book "HIGH TONES AND HOW TO SING THEM." It's a find for every singer—clearly written and easy to follow. Order your copy today. Only $5.

FREEMANTEL VOICE INSTITUTE
Extension Division Founded 1910
Dept. MC, Steinway Hall, 113 West 57th St. New York 19, New York

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Suite 701—119 West 57th Street—New York 19, N. Y.

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. JU. 6-0040

ALCI
Associazione Lyrica Concertistica Internazionale
Via Santa Radegonda 11, Milano

JOAN HOLLEY
PIANIST
Suite 701—119 West 57th Street, New York 19, N. Y.

EVERETT FRITZBERG
PIANIST
Personal Representatives
MARGUERITE HOFFMANN, 4250 1st Ave. So., Mpls. 9, Minn.
FRANCES OLSON, 578 62nd St., Oakland, Cal.

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 19 VA. 6-3889

MARIE DOYLE FOX
SOPRANO
CONCERT—ORATORIO—RADIO
7516 S. Essex Ave., Chicago, Ill. Tel. EG. 5-5545

FRANCES CONAGHAN
Management—Publicity
Dr. HEINZ UNGER, Conductor
(Arrangement with NCAC)
94 Wellington St. W., Toronto 1, Can. Plaza 6046

J. BEEK
Nederlandsche Concertdirectie
International Concertagency
The Hague (Holland) 82 Koninginnegracht

YOU ARE A SINGER
CAN YOU ACT?
PROFESSIONAL DRAMATIC INSTRUCTION
for OPERA and CONCERT
by former assistant to Max Reinhardt
For Appt. write Herbert Fischer
1501 Broadway, N.Y.C. 19 or call WI. 7-5233

NEW YORK CONCERTS

(Continued from preceding page)

Bresil to spirituals. She has a soprano voice of clarity and sweetness, ability in phrasing, and, interpretatively, good taste but a somewhat limited range of nuance. She did well with the four language span of her program. The numbers in English were by Gilberte, Hageman, Kramer (When I Was Seventeen) and La Forge (Tales from the Vienna Forest). Her deft accompanist was William L. King. D. B.

Thomas Pyle, N. Y. debut, Nov. 20, E.—Pyle, young American baritone, has been heard frequently as a member of the Collegiate Chorale. The program was of exceptional interest and included groups of Schubert and Hugo Wolf; Samuel Barber's Dover Beach for voice, with string quartet; a 17th century motet by Colonna, with accompaniment of two violins, cello and piano; and songs by Charles Ives, Paul Bowles and John Duke. His voice has a warm, pleasant quality; he sang with admirable tone coloring, and conveyed the spirit and intent of the composer with sensitive understanding. William Jonson was the accompanist. Other instrumentalists were Gerald Tarack and Max Senofsky, violinists; Eli Lifschey, violist, and Martin Lake, cellist. B. R.

Emil Danenberg, Nov. 27, E.—A pianist who knows his way thoroughly around the keyboard, and a faculty member of the Oberlin Conservatory, Mr. Danenberg impressed a large audience in a program which began with Bach and Brahms, proceeded to Bartok's Out of Doors suite and Ravel's Gaspard de la nuit, and ended with the posthumous Schubert Sonata in A. His spacious tone and masterful rhythms, somewhat steely in the romantic numbers, were best displayed in the Bartok sequence; he made living pictures of this unfamiliar masterpiece, bringing out the eerie poetry of Night's Music, the brisk character of Drums and Pipes, and setting forth all five vignettes with a sure hand. If some of the element of fancy was missing in the Ravel work, Mr. Danenberg's was still an extraordinary able, even breathtaking, performance of this shimmering score. M. L. S.

Helen Lanier, Nov. 29, E.—Miss Lanier in this recital, as in previous hearings, pleased with her excellent delivery of well chosen program material. Good taste was apparent in all she did. The mezzo-soprano's poise and the warmth of her experienced singing were high points of the evening. The program listed airs of Scarlatti, Paisiello; a combined group of Brahms and Liszt; French, French-Canadian and Hebridean folksongs; luminous song-poems of Massenet, Tremisot, Satie and Poulenc. Georges Reeves was at the piano. M. C.

Jeannette Guyer, Dec. 3, A.—The soprano was introduced to New York in songs in Italian, French and German, the aria Convien Partir from Daughter of the Regiment by Donizetti, and numbers in English including the first performance of Reminiscence by David Proctor. Accompanied by F. Jetson-Ryder, Miss Guyer displayed a voice of good native quality, but in production showing the need of further training in breath control. Interpretatively, she conveyed considerable interest and poetry. D. B.

CARL FISCHER CONCERT HALL

Helen Maggia, N. Y. debut, Nov. 30, E.—A pleasing presence, taste and restraint in performance, clear diction, accurate pitch, and expressive phrasing marked the mezzo-soprano's singing of Italian, German and French songs. Sustained quality was captured in Fauré's Après un Rêve. She understood the style and meaning of Rosa's Star Vicino and Delibes' Bon jour, Suzon. Less facility was revealed in the difficult runs of Mozart's Ridente la calma and an aria from La Clemenza di Tito. A more dramatic style was successfully employed in Brahms Lieder and Respighi's E se un giorno. Further study of vocal production would benefit the singer's work in attaining freedom and warmth in various registers. Ernst Oster was the accompanist. S. W. C.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. New York Philharmonic-Symphony, Szell conducting, CH, A; Julian Olevsky, violinist, CH, E; Mt. Holyoke College Glee Club, TH, E; New York Little Symphony, TiH, E; Raymond Galley, tenor, CFCH, E.

Dec. 16. National Orchestral Association, CH, A; Oratorio Society of New York, CH, E; New York Philharmonic-Symphony Young People's Concert, Igor Buketoff conducting, TH, A; Trapp Family, TH, 5:30 p.m.; Ivan Jadan, tenor, TH, E; Florence Korsak, soprano, TiH, A; Kinor Symphonietta, TiH, E; Flavia Acosta, contralto, CRH, E.

Dec. 17. New York Philharmonic-Symphony, Szell conducting, CH, A; Nathan Goldstein, violinist, CH, 5:30 p.m.; Trapp Family, TH, A; New Friends of Music (Elena Nikolaidi, Doda Conrad, Jan Beer, Mannes Choral Group, Chamber Orchestra), TH, 5:30 p.m.; Ellabelle Davis, soprano, TH, E; Cecilia Marin, soprano, TiH, A; Myna Fremont, soprano, TiH, E; League of Composers, CRH, E; New York Flute Club, CFCH, E.

Dec. 18. Verdi Memorial Concert, CH, E; Lewis Moore, pianist, TH, E.

Dec. 19. Joseph Szigeti, violinist, with orchestra conducted by Mitropoulos, CH, E; Collegiate Chorale, TH, E.

Dec. 20. Downtown Glee Club, CH, E; NAACC, TiH, E.

Dec. 21. New York Philharmonic-Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, E; Washington Square College Chorus and Orchestra of New York University, TH, E.

Dec. 22. New York Philharmonic-Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, A.

Dec. 23. New York Philharmonic-Symphony, Szell conducting, CH, E; The Weavers, concert of new folk songs, TH, E.

Dec. 24. New York Philharmonic-Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, A; New Friends of Music (Beverly Lane, Norman Kelley, Little Orchestra Society), TH, 5:30 p.m.

Dec. 25. Leonard Feather, jazz concert, CH, E.

Dec. 27. Shura Dvorine, pianist, TH, E.

Dec. 28. New York Philharmonic-Symphony, Szell conducting, Rudolf Serkin, pianist, soloist, CH, E; Richard Kaye, cellist, TH, E.

Dec. 29. New York Philharmonic-Symphony, Szell conducting, Rudolf Serkin, pianist, soloist, CH, A; Louisville Philharmonic Society, with Martha Graham, soloist, CH, E; Polish-American League, Marion Wilenski, soloist, CRH, E.

Dec. 30. New York Philharmonic-Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, E.

Dec. 31. New York Philharmonic-Symphony, Szell conducting, Rudolf Serkin, pianist, soloist, CH, A.

SOLOMON
PIANIST
Exclusive Management: A. STROK
119 W. 57th Street New York, N. Y.

Beverly SOMACH
CONCERT VIOLINIST
Season 1951-52
Suite 701, 119 W. 57th Street, New York 19, N. Y.

ROLAND FIORE
CONDUCTOR — COMPOSER
City Center Opera—Musical Director for Shubert
Suite 701—119 W. 57th St., N. Y. C. 19

MURIEL RAHN
SOPRANO
Management: Dick Campbell Concerts
81 East 125th St., New York 35, N. Y.

Victor MINCIELI
BARITONE OPERA — CONCERT
Mgt.: Wladimir Lubarsky
Suite 1015, 113 W. 57th St., N. Y. C.

Vladimir KULYK
TENOR Opera · Concert · Radio
Season 1950-51 MUrray Hill 9-3909
Pers. Rep.: VICTOR GALAT, 287 Lexington Ave., N. Y. C.

Helen LIGHTNER
SOPRANO *CONCERT · RADIO · ORATORIO*
Season 1951-52
Suite 701, 119 West 57th St., New York City 19

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N. Y. C. SU. 7-1880, MO. 2-2846

FATHER FLANAGAN'S
BOYS TOWN CHOIR
BOYS TOWN, NEBRASKA

CELEBRITY ARTISTS CORP.
119 W. 57th St., N. Y. 19, N. Y.
Radio & Television Representative:
WALTER PRESTON MANAGEMENT, INC.
119 West 57th St., N. Y. C. 19

Thelma ALTMAN
Mezzo-soprano

Crandall & Kortkamp
Duo-pianists

David DAVIS
Violinist

Bob HARTER
Folk Singer

Joseph JAMES
Baritone

Gloria LORA
Soprano

Evelyn MacGREGOR
Contralto

Maxine MOORE
Mezzo-soprano

Hollace SHAW
Soprano

Detroit Applauds Notables

DETROIT, MICH.—The concert season is in full swing. Leonard Warren was again presented on the Masonic Temple Series, and sang to a large audience the operatic arias for which he is famous, as well as songs in English.

Vronsky and Babin, duo-pianists, repeated their previous successes here and highlighted their program with Mozart's Sonata in C for four hands, elegantly played. Three movements from Petrouchka, arranged by Mr. Babin from Stravinsky's ballet, proved an interesting concert piece. Among other numbers, the Liszt Concert Pathetique and the Dvorak Slavic Dance in E Minor also gave these fine soloists opportunity to display their interpretative and technical abilities.

Erna Sack, coloratura soprano, billed as "the European Nightingale," was presented in Music Hall in a lighter program than we are accustomed to hear in our concert halls. While she achieved the "G" above high "C" which made her famous, she seems to have lost much of the agility and sparkling brilliancy which we remember in some of her prewar broadcasts. Miss Sack made a charming stage picture, although the constant use of the right hand to accent a florid passage detracted somewhat.

Virginia Person, popular Detroit soprano, appeared as soloist with the Harmonie Society. She has been presented in weekly telecasts from the Michigan Theatre as soloist with the Federation Band, conducted by Graham Overgard.

Two interesting performances of Bermuda Holiday were given by the students of the Fine Arts Department of Northwestern High School. Straucy Edwards, of the faculty, staged and conducted the combined Glee Clubs and the Concert Choir in an original production in which calypso melodies and dances were used. Colorful stage sets, lighting and costumes plus the fine performances of solo voices, chorus, dancers and instrumentalists delighted the large audiences.
—MARION GERHARDT.

Portland Season Opening

PORTLAND, ORE.—The Portland Symphony began its season on Oct. 30 at the Civic Auditorium, with James Sample, versatile young conductor, again on the podium in the first of a series of 10 concerts. Soloists are scheduled for later events. Mr. Sample displayed excellent musicianship and had the instrumentalists well in command in Beethoven's Overture The Consecration of the House, Brahms' Symphony No. 4 in E minor, Wagner's Siegfried Idyll, and The Tragedy of Salome by Schmitt. Phil Hart again serves as manager of the Portland Symphony Society, and Dean B. Webster is president for the season.

JAMES SAMPLE

The Portland Chamber Orchestra has begun rehearsals with Boris Sirpo, conductor, and Clare Walker, concertmaster. Three concerts are planned, beginning in January, to be held in the Civic Auditorium and Neighbors of Woodcraft Hall. Mr. Sirpo and his fine musicians will present an ambitious program of fine chamber music, with well known soloists.

CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
RCA Victor Red Seal Records with Mario Lanza
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO
PARIS OPERA — METROPOLITAN — LA SCALA, MILAN
F. Horwitz, Salle Gaveau, Rue de la Boetie, Paris, France

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Pers. Rep.: FRANK CHAPMAN—667 Madison Ave.—N.Y.C. 21

ELEANOR KNAPP
MEZZO-SOPRANO
Pers. Rep.: FRANK CHAPMAN—667 Madison Ave.—N.Y.C. 21

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 23, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

EVERETT LEE
Conductor of Cosmopolitan Symphony
Pers. Representative: W. D. Allen
35 Perry Street, New York CHelsea 3-2285

HELEN THIGPEN
SOPRANO
Pers. Rep.: ALONZO GREENE ATTRACTIONS
536 W. 158th St., N.Y.C. 32—Wadsworth 3-7338

MICHAEL GUIDA
TENOR
OPERA - OPERETTA - RADIO - TELEVISION
Suite 701—119 West 57th St., New York 19, N. Y.

LISA CORDELL
CONTRALTO
SEASON 1950-51
Suite 701—119 West 57th St., New York 19, N. Y.

ROSALIND NADELL
Mezzo-Soprano New York Opera Co.
Personal Representative: Henry W. Wiese
1674 Broadway, New York City CO. 5-1930

MARYSE CONDÉ
SOPRANO
OPERA — CONCERT — RADIO — ORATORIO
Suite 701—119 West 57th St., N. Y. 19, N. Y.

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
484 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE TEACHER and COACH
Among best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE
344 West 72nd St., New York TRaf. 7-4969

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Bel Canto Art of Singing
Coach: Opera - Oratorio - Lieder
610 Riverside Drive, N.Y.C. 31—WA 6-2388

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dubs, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
123 West 79th St., N. Y. C. TR. 3-6890

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

ANNA VALLE
TEACHER of SINGING
PUPIL OF LUISA TETRAZZINI
Studio: 200 W. 16th St., N.Y.C. 11 CHelsea 2-2952

EVA LEVENSON
TEACHER of RECORDER
Class and Individual Instruction
126 W. 94th St., N. Y. C. 25 AC. 2-2695

MILA TROUK
VOICE PLACEMENT (BEL CANTO) and CORRECTION
OPERA — CONCERT — ORATORIO
Repertoire Building in Six Languages
11 W. 52nd St., N. Y. C. EL. 5-4029

FRANCES CLEVELAND
SOPRANO — TEACHER
How to Play With Your Voice — Appointments by mail
Studio 905, Carnegie Hall, N. Y. C.

ANNE ABATE
SOPRANO — TEACHER of SINGING
Repertoire for Opera - Concert - Bel Canto Method
4905 11th Ave., Brooklyn 19, N. Y. GEdney 5-8547

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

WALTER GOLDE
TEACHER OF SINGING
113 W. 57 St. New York 19, N. Y.
COlumbus 5-9568

NELLIE G. McCARTY
CREATIVE MUSIC EDUCATION STUDIOS
Rosalind Gardens, Dobbs Ferry, New York

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
312 77th St., North Bergen, N. J. Union 3-7281

PROFESSIONAL DIRECTORY

MARSCHALL MUSIC STUDIO
EVA MARSCHALL
TEACHER of PIANO — ACCOMPANIST
226 Lexington Ave., N. Y. C. 16 — MU. 4-1185

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone Circle 7-2634

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0686
Member NYSTA and NATS

DAVID FONTAINE
TEACHER of PIANO and ORGAN
21 West 110th St., New York 26, N. Y.
Tel. MO. 2-2396

MME. DE SANTI
Graduate, Royal State Academic High School of Music Berlin
Operatic Primadonna: Milan; Royal Opera, Rome; France; U.S.A.
Teacher: VOICE — OPERA — ACTING
730 Amsterdam Ave. SU. 7-2149 New York, N. Y.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
62 W. 85th St., New York 24, N. Y. TRaf. 7-3081

GERTRUDE ARNOLD
TEACHER OF SINGING
MUSICAL OPERETTA—TELEVISION—RADIO
850 Seventh Ave., (55th St.) N. Y. C. CI. 7-0850

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Matthay exponent, formerly his representative. Private Lessons, Teachers Courses, Forums—Summercians—Southwest Harbor, Me.
801 Steinway Bldg., N. Y. C. (Tues.-Fri.) CI. 6-8950, other days, KI. 9-8034

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and
440 E. 78th St., N. Y. C. BU 8-2991

LOUISE BEHREND
VIOLINIST—TEACHER
349 East 49th Street New York, N. Y.
PLaza 5-9864

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. SU. 7-4950

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
Piano Faculty, Juilliard School of Music
550 Riverside Drive, N. Y. C. MO. 2-6114

PROFESSOR VIKTOR FUCHS
VOICE STUDIOS
1498 N. Sweetzer Ave., Hollywood 46 — GRanite 9620

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y EN 2-7566

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

PROF. JACQUES STUECKGOLD
SINGING TEACHER of
These METROPOLITAN ARTISTS
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7878

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y

ELEANOR MARUM
NOTED SINGER and TEACHER
ACKNOWLEDGED VOICE AUTHORITY
Voice Placement — Diction — Coaching
5 West 86th St., N. Y. C. SChuyler 4-6334

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri.
Providence, 385 Westminster St.—Tues., Wed.
N. Y. C.—TR. 4-2302 Prov.—DE. 1-3034

EMMY JOSEPH, PH.D.
Voice Teacher Faculty Dalcroze School
Psychologist
Diagnosis and treatment of vocal and personality difficulties of singers.
411 West End Ave., N. Y. C. TR. 3-0006

ANTON ROVINSKY
ARTIST PIANIST—TEACHER
Former years of study can be salvaged.
If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y.
Studio Tel.: CI. 7-6773 Res.: GR. 3-6014

ZENKA STAYNA
VOICE TEACHER and COACH
Teacher of Daniza Ilitsch and Inge Manski of Metropolitan Opera Assn.
Hotel Ansonia, 73rd St. and B'way.) N.Y.C. TR. 3-9214

ROBERT POWELL — *TENOR*
Authorized Teacher of École de Garcia — Traditions of Garcia, Viardot, Von Klenner
Member of National Association of Teachers of Singing; Artist Voice Faculty, Cincinnati Conservatory of Music, Highland Avenue and Oak Street, Cincinnati, Ohio

MUSICAL JOTTINGS

On the anniversary of **Ginette Neveu's** death, Oct. 28, Verdi's Requiem was given in her memory in Paris by soloists of La Scala, the choir of Our Lady of Dublin, and the Société des Concerts Orchestra under **Jean Martinon.** A committee has been formed to establish a violin prize and erect a monument to Miss Neveu. . . . **Jean Cocteau** recently arrived in the U. S. to attend premiere here of his prize-winning film, Orpheus, with music by **Georges Auric,** at the 55th St. Playhouse, N. Y. . . .

President Truman, irked by a severe criticism of his daughter **Margaret's** singing, wrote a letter of protest to **Paul Hume,** Washington music critic. . . . The **Bach** Festival in France, under the direction of **Pablo Casals,** will be repeated next summer, but the site will be moved to Perpignan, 30 miles from Prades, where there is a concert hall; noted artists will again participate. . . . What is said to be the only American first edition of **Handel's** Messiah, borrowed from the Johnstown, Pa., Public Library by the choir for holiday use, was saved from destruction when the Franklin Street Methodist Church in that city burnt down on Dec. 9. . . .

Lily Pons took the Yankee Clipper express for Boston to Sing at Symphony Hall, and the Nov. 25 storm caused the train to arrive five hours late because of washouts and other developments, but she sang the next evening nevertheless. . . .

Guido Cantelli is conducting the NBC Symphony in eight broadcasts through Jan. 22, after which it is still hoped that **Toscanini** will return. . . . In the new concert hall being built for the Festival of Britain, opening in May, the after-intermission buzzer will sound a dulcet musical A. . . .

Aid to the "Met" and N. Y. Philharmonic-Symphony in securing changes in the Federal admissions tax of 20 per cent has been offered by the National Assembly for the Advancement of Public Relations, Washington, D. C., of which **Bernard Tassler** is president. . . . The Central Florida Symphony, of Orlando, will open its first season in January with **Yves Chardon,** former associate conductor of the Minneapolis Symphony, as its leader. . . . Pakistan is founding a Musical Academy in Karachi. . . .

The University of Delaware, at Newark, Del., held a festival of contemporary music on Dec. 2, with the Delaware Philharmonic, under **Jay Blackton,** playing works of **Howard Hanson, Louis Mennini, Wayne Barlow, Peter Mennin,** and **William Bergsma.** . . . A Cleveland Opera Workshop, under the direction of **Theodore Bloomfield,** conductor of the Cleveland Little Symphony, is preparing **Puccini's** Gianni Schicchi and will appear in the May Festival he is directing with the latter forces. . . . **Sam Bloomfield,** president of the Swallow Airplane Co., Wichita, Kan., donated a 1775 **Guadagnini** violin to the instrument collection of the Juilliard School of Music and it is being used by the **Juilliard Quartet.** . . .

An Institute of Contemporary Music, composed of six programs, each devoted to one composer, will be held for the third year by the Julius Hartt School, Hartford, Conn.; the subjects this year (who will participate in discussions) are **David Diamond, Arthur Berger, Douglas Moore, Randall Thompson, John Cage** and **Burnet Tuthill.** . . . **Countess Wally Castelbarco,** daughter of **Toscanini,** arranged an exhibit of J. S. Bach mementoes for the La Scala Opera Museum. . . . The **Melloaires Quartet** from Penns Grove, N. J., won over 16 other groups in the Mid-Atlantic States district contest of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, held at Alexandria, Va. . . . The Philharmonic Piano Quartet **(Bertha Melnik, Ada Kopetz, Max Walmer** and **John Scales)** played a two weeks' engagement at the Roxy Theatre in N. Y. . . .

The **Israel Philharmonic Orchestra** personnel is flying to the U. S. in three planes for its tour—two to contain 94 musicians, and the third entirely filled with instruments. . . . **George Hoyen** conducted a symphony concert in Walton H. S., the Bronx, sponsored jointly by the Musicians' Trust Fund and Local 802, with **Lucien Laporte,** cellist, soloist. . . .

A memorial service for **Richard Strauss** at the "Met" on Nov. 28, under the auspices of the Opera Guild of that house, included songs of the composer by **Astrid Varney, Karin Branzell** and **Paul Schoeffler,** with **Walter Taussig** and **Hermann Weigert** accompanying, and a talk on the orchestral works of Strauss by **Dimitri Mitropoulos; Lauder Greenway,** president of the Guild, was the "emcee." . . .

Elmo Russ used one of the themes of his song, Heartbreak Lament (which has been recorded successfully by **Glen Abbott**) for a Persian Symphony. . . .

Third annual benefit concert for AGMA's Maintenance and Welfare Fund will be given on Jan. 7 at the "Met." **Frank Chapman** is chairman of the concert committee. Those to appear include **Elena Nikolaidi, Fedora Barbieri, Cesare Siepi, Yehudi Menuhin,** the **Philharmonic Piano Quartet, "Met" Opera Chorus** and others; **Deems Taylor** will be master of ceremonies, and **Wilfred Pelletier** musical director. . . . The German musical film, Marriage of Figaro, recently given U. S. premiere at Little CineMet Theatre, N. Y., includes much of the **Mozart** score and features the voices of **Erna Berger, Tiana Lemnitz, Margarete Klose, Willi Domgraf-Fassbaender** and others, with the Berlin Philharmonic under **Arthur Rother.** . . . A new musical for Broadway is The Voyage of M. Perrichon, classic French comedy, adapted by **Dino Yannapoulos,** "Met" stage director, and with tunes by **Lys Bert.** . . .

When **Sir Thomas Beecham,** who is writing a biography of **Delius,** visited Greensboro, N. C., for a concert with the Royal Philharmonic, an old picture of the composer owned by **Mrs. Glenn Hunt** of Danville, Va., was presented to him; she had been a pupil of Delius when, as a young man, he made a brief stay in America and taught music in the old Roanoke Female College. . . .

COACH—ACCOMPANIST

Edward BERZIN
Conductor
COACHES — OPERA — CONCERT — ACCOMPANIES
Including German Repertoire
160 W. 73rd St., N. Y. C. TR. 4-5629 TR. 7-6700

Archie BLACK
ACCOMPANIST — COACH
Six Season with Columbia Opera Quartette
Indiana University—Bloomington, Ind.

Mildred BROWNE
COACH — ACCOMPANIST — REPETITEUR
128 W. 70, New York 23, N. Y. EN. 2-0340

Leila EDWARDS
COACH — ACCOMPANIST
Italian & French Opera
162 W. 54th St., N. Y. C. Circle 7-3287

Harold EISBERG
COACH — ACCOMPANIST
64 E. Van Buren St., Chicago, Ill. HA. 7-6830

OTTO HERZ
COACH — ACCOMPANIST
302 West 79th St., N. Y. C. 24 SC. 4-5855

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Carroll HOLLISTER
COACH — ACCOMPANIST
Song Interpretation — Program Building
6 W. 75th St., N. Y. C. SC. 4-1659

William KING
COACH — ACCOMPANIST
4 Hamilton Terrace, New York 31, N. Y.
AUdubon 6-8475

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3606

Rachel LEON
COACH — ACCOMPANIST
Song Interpretation
345 W. 88th St., N. Y. 24 SChuyler 4-4559

Barbara MARTIN
ACCOMPANIST
SINGERS and INSTRUMENTALISTS
600 W. 116th St., N.Y.C. 27 MO. 2-6929

H. Spencer McEVOY
COACH — ACCOMPANIST
PROGRAM BUILDING
250 W. 88th St., N. Y. C. 24 TR. 3-1803

Sidney RAPHAEL
COACH — ACCOMPANIST
425 W. 57th St., N. Y. C. CO. 5-5451

Stuart ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1950-51 with Fabien Sevitzky & Charles Kullman.

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5220

Brooks SMITH
CONCERT ACCOMPANIST
318 East 19th Street New York 3, N. Y.
ORegon 4-4819

Margo SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
HA. 7-8438

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

Accompanists Unlimited
The only agency devoted exclusively to providing accompanists in all parts of the United States
16 W. 55th Street, New York City JU. 6-3078

NEW PUBLICATIONS IN REVIEW

Books: Monteverdi: Creator of Modern Music, by Leo Schrade (W. W. Norton & Co., Inc., N. Y., $6). By far the most elaborate study of Monteverdi in English, this scholarly and fully documented book fills a real need. The author deals with a fascinating period, when music was beginning to emerge from the ecclesiastical to the secular, when opera began and when the madrigal was at its height. Of all the Italian renaissance musical geniuses, Monteverdi was the greatest, and the ample treatment that Mr. Schrade devotes to him and his times makes for interesting reading as well as for a prime source of information. Musical examples are given, there are analyses of all the Monteverdi works and a thorough discussion of their importance and what they stand for.

New Handbook of Music History, by Hans Rosenwald (Wilcox & Follett Co., Chicago, $2.50). Here we have a music history written in the question and answer form. It starts with ancient times ("What was the cultural significance of music to the Greeks?") and proceeds chronologically to the present day ("Name phonograph recordings important for the study of music history"). There are 466 items in all. Some of the answers are rather sketchy—necessarily so, considering the limited size of the book—but it covers quite a bit of territory and should be of value to the general reader who is beginning to develop an interest in music and wants a concise reference around.

Violin and Piano: Sonata in B Minor, by Jean Marie Leclair, adaptation by Angel Reyes. Rosina by Rossini-Castelnuovo-Tedesco. (Carl Fischer, Inc. $2 and $1.50). Jean Marie Leclair lived from 1697-1764, and was one of the important French composers of the day. His B minor Sonata is a typically classic work, divided into a Largo, Allegro, Largo and Allegro. There is a fine, energetic contrapuntal flow to the faster movements, a spacious quality to the slow ones. Castelnuovo-Tedesco's Rosina is an adaptation of Rosina's aria, Una voce poco fa, from Rossini's Barber of Seville. The piece is edited by and dedicated to Nathan Milstein, and it would take a violinist just about on Milstein's level to play it well.

Harp: Children's Hour, Suite for Harp, by Marcel Grandjany (G. Schirmer, Inc. $1.50). This little Suite is divided into six sections—Into Mischief, Little Angel, Giddap Pony, Playing in the Garden, Parade and The Sandman. All are tasteful, simple pieces in a conservative French-sounding idiom, and obviously stem in philosophy from Schumann's Kinderscenen. Children cannot play these, though it does not take a harp specialist to see some of the problems in nuance, color and accent that Granjany has imposed. These pieces are a real contribution to the harp literature.

Vocal Solo: Three Lyrics from Myricae, by Giuseppe Cesare Balbo (Omega Music Edition, $1). Balbo, now an American citizen, was born and educated in Italy. The three songs in this edition were set to poems by Giovanni Pascoli (1855-1912). The first is Dead, which uses a parlando melodic line and a stark, chordal harmonic background. The Orphan is an imaginative, skilfully composed song, and Sad Night is an atmospheric, richly-harmonized and chromatic work about a weeping baby.

The Silver Swan, by Ned Rorem (Southern Music Publishing Co., Inc. 50c). The Silver Swan is an old poem that was set around 350 years ago as a madrigal by Orlando Gibbons. Rorem treats it in a quiet manner, with a touch of modal harmonies and a bit of imitative melismata. Thus when the swan "sung her first and last, and sung no more," the composer adapts a downward series of mordent-like phrases. Altogether, a very well-done, expertly constructed song, for high voice (up to a C).

Pierrot; In Time of Silver Rain; Still Life; and Ghosts in Love, all by Howard Swanson with texts by Langston Hughes for the first two mentioned, the third by Carl Sandburg and the fourth by Vachel Lindsay (Weintraub Music Co. 75c, 60c, 60c and 50c., respectively). All of these songs reflect Swanson's integrity. They are honest, imaginative, if a little uncompromising, and in at least one case, Ghosts in Love, he has composed a wisp of a song, with an evocative piano accompaniment, that is a little gem. All of these songs are for medium voice.

The Piper, by Mary Alice Lippincott (Composers Press, Inc. $1). This song won first prize in the 1947 concert sponsored by Composers Press. It is set to the William Blake poem, and is for medium voice. It is, on the whole, a sensitive, quiet setting with an interesting vocal line and piano accompaniment. Some questionable accentuations are present, like "piping," but the song has enough ability to overcome these.

You Shall Have Your Red Rose, by Rhea Silberta (Carl Fischer, Inc. 60c). For high voice (up to A natural), this song is set to a text by Oscar Wilde. "Be happy, by happy, you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's blood. . . ." The setting is an energetic one, with plenty of aforzandos in the vocal line, and tremolos in the piano part. There are also some unexpected chromatic insertions in the vocal part.

By the Sea, by Julia Perry. Philomel, by Estelle Liebling (Galaxy Music Corp., 50c and 60c). Miss Perry's song has her own text: "By the sea a lonely maid, waiting, dreaming, her lover gone, will he return, no more to roam? Safe in her arms! . . ." The key is E major, with an F major middle section, and the music is light in style. The song lasts about two minutes. The Liebling song, to a Shakespeare text, lasts about a minute and a half. For medium voice, it features a pleasant melodic line, conservatively harmonized.

Noëls, harmonized by Joseph Canteloube (Heugel and Co., Mercury Music Corp.). Canteloube has harmonized a lovely set of French noels from different provinces. Both modern French and dialects are given in the text. Those who know Canteloube's fine settings of a group of Auvergne songs know what a delicate and sympathetic hand he has. The present set is up to his high standard, and it probably will be presented on concert programs with regularity. The names of the songs are: Voici que le pâtres, Venez, venez vit!, Il sommeillait, le pauvre pâtre, Dans une humble masure, Allons écouter l'aubade, La Vierge Marie va à Bethléem and Là où qu'tu cours donc si vite?

RISE STEVENS

Mezzo-Soprano

Metropolitan Opera

is singing on tour

MY GOOD LORD DONE BEEN HERE

Negro Spiritual arranged by

Hall Johnson

High or Med. Voice

each .60

published by

CARL FISCHER

INC.

62 Cooper Sq. NEW YORK 165 W. 57th St.

Boston · Chicago · Dallas · Los Angeles

DOWN PUBLISHER'S ROW

Foundation: A new music center is being established by the American Scandinavian Foundation. A collection of scores, records and musical literature of various kinds will be assembled at the foundation's offices at 127 E. 73rd St., in New York City. The announcement was made by Lithgow Osborne, president of the foundation, which is devoted to closer ties between America and the four North European countries. David Hall has been named director of the center which is to be in operation by late spring.

British Competition: The Australian Commonwealth Jubilee Composers' Competition will mark the celebration of its Jubilee in 1951 offering a prize of 1,000 Australian pounds for a symphony of not more than 40 minutes for full orchestra. The competition is open to all natural-born or naturalized British subjects. The deadline is June 15, 1951, and all works must be received by the Australian Broadcasting Commission in Sydney or the Australian Broadcasting Commission at Australia House, The Strand, in London on or before that date.

Awards: The Composers' Committee of the Walter W. Naumburg Musical Foundation has selected Wallingford Riegger's Third Symphony for its American composition award. It will be recorded by Columbia. . . . This year Virgil Thomson is the recipient of the $1,000 Dallas Symphony Orchestra Award.

Premieres: George Szell led the Cleveland Orchestra in its first performance of the Frank Martin Concerto for Seven Wind Instruments, Timpani, Percussion and Strings on Nov. 30 and Dec. 2. . . . Michael Rosenker will play the American premiere of Nikolai Rakov's Violin Concerto in Carnegie Hall on Jan. 10.

NEW RECORDS IN REVIEW

Cetra-Soria: A complete recording of Verdi's early opera, Ernani, long out of the American repertoire, is the latest in the Cetra operatic list. The cast here includes Gino Penno in the title role, Giuseppe Taddei (who was so noteworthy in the Cetra Falstaff) as Don Carlo, Caterina Mancini as Elvira, and Giacomo Vaghi as Don Ruy Gomez de Silva. Fernando Previtali conducts the orchestra of Radio Italiana (set 1210, 3 discs). Like most of the Cetra Italian opera recordings, the performance is excellent. Mancini is a rather uneven but exciting soprano, Vaghi has his impressive moments, Taddei is superb and Penno is a first-class tenor. Musically the opera is a little raw—Verdi had not yet really found himself, and not only does melodrama reign supreme, but the music does not have the individuality and melodic grace that the composer later was to develop. Nevertheless, as a previously unrecorded major work by Verdi the set is a valuable addition to the catalogue.

Capitol-Telefunken: Mozart's "Coronation" Concerto in D (K. 537), not recorded for many years, is played by Conrad Hansen and the German Opera House Orchestra conducted by Arthur Rother (P-8109). This large-scale, objective and virtuosic concerto has had some undeserved epithets hurled at it in recent years, most of them not taking into account the fact that the concerto was intended as a showpiece. As such it is a brilliant, bracing work, here played in a typically efficient German manner.

Capitol also has released a recording of Schoenberg's Verklaerte Nacht in its original form for string sextet. The performers are the Hollywood String Quartet assisted by Alvin Dinkin (viola) and Kurt Reher (cello) (ten-inch L-8118). This is a fine recording and performance. One is conditioned to the orchestral version of Verklaerte Nacht and at first misses the big climaxes and rich sounds; but when the ear becomes adjusted the quieter dynamics become perhaps more rewarding. Another Capitol disc features Erna Sack in operatic arias from Lucia, Don Pasquale, Linda di Chamounix and Martha (ten-inch L-8119). Miss Sack, singing frequently way up *in alt*, sounds like an enthusiastic steam whistle at those times—a shame, because at other moments she sings very beautifully.

Haydn Society: In commemoration of the Bach bicentennial, the Haydn Society has released a disc containing the Bach Concerto for Three Harpsichords coupled with the Bach-Vivaldi Concerto for Four Harpsichords. Anton Heiller conducts the Vienna Chamber Orchestra and the soloists (HSLP-1024). A musicianly, scholarly performance results. Continuing with its Haydn series, the Society offers two discs—one the Dances for the Redoutensaal—12 German Dances and 12 Minuets (HSLP-1022) conducted by Hans Gillesberger and the Orchestra of the Vienna State Opera—and the other Four Notturni (HSLP-1023), conducted by Fritz Litschauer and the Vienna Chamber Orchestra. This music has charm, but it has to be taken in small doses because of the similarity of much of the material.

Mercury: A large Mercury list is headed by a two-disc recording of Mozart's Idomeneo (MGL-5), sung by Franz Klarwein, Gottfried Riedner, Marianne Schech, Maud Cunitz, Heinz Maria and others, with Hans Altmann conducting the chorus and orchestra of the Bavarian Radio. The Wolf-Ferrari edition is used, which omits much of the recitative and several arias. Thus there are two discs less than the recent four-disc Haydn Society version. The latter is a better, cleaner performance. Some of the singers in the newer set have a little trouble getting their voices into focus. Some competent work is present, though, and in this curtailed version much of the annoying recitative is not present to plague the listener. Another Mozart work on Mercury—a first recording—is the Vesperae Solennes de Confessore (K. 339), sung by Valerie Bak, Richard Bruenner, Hanne Muench, Heinz Maria Lins and the Bavarian Radio Chorus and Orchestra conducted by Josef Kugler (10-inch MG-15014). For Mozart, this is a knotty, rugged work, brooding and strong, highly impressive. Performance and recording are good. Still another ecclesiastical work is Bach's Cantata No. 78—Jesu der meine Seele—also conducted by Kugler and the Bavarian Radio chorus and orchestra, with a quartet of soloists; and again the performance is faithful (ten-inch MG-15010).

There are several piano concertos—Beethoven's Second, with Heinz Schroeter and the Bavarian Radio Orchestra conducted by Hans Altmann (ten-inch MG-15013) in a good performance poorly recorded; Beethoven's Emperor, with Victor Schioler and the Danish State Radio Symphony led by Carl Garguly (MG-10060), in a performance which is suave but needs a little more authority from the soloist; and the Grieg Concerto, with Schioler and the same orchestra led by Erik Tuxen (ten-inch MG-15102) in a warm, lyric reading that is well worth listening to. Among chamber music releases, there are Schubert's A minor Quartet and Mendelssohn's E flat, both played by the Fine Arts Quartet on MG-10065; and the same group in Shostakovich's Quartet No. 3 (MG-10049). All of these performances are excellent. The Fine Arts Quartet, members of the American Broadcasting Company, is a well-integrated ensemble and a musical one.

Victor: Quite a few operatic discs have been released to match the opening of the Metropolitan's season Peerce and Albanese join forces with the Victor Symphony under Trucco in a pair of Traviata duets (49-1375) with their usual reliable results, and Robert Merrill sings resplendently two arias by Gounod (Faust) and Offenbach (Tales) with the Victor Symphony conducted by Morel on disc 49-1414. Cloe Elmo is heard in a pair of Trovatore arias on 49-1381; and Italo Tajo deals resonantly with the big aria, Dormirò sol, from Don Carlo (49-1380). Then there is a whole album of arias sung by Tagliavini—favorite ones like the Tomb Scene from Lucia, Quanto è bella from L'Elisir, Recondita armonia and E lucevan le stelle from Tosca, and M'appari from Martha. On records, Tagliavini is one of the sweetest, smoothest singers around, and this album exhibits him at his best.

Non-vocal Victor releases include Schumann's Piano Quintet with Artur Rubinstein and the Paganini Quartet (L-1095) in what is undoubtedly the best domestic recording available of this great romantic work; and Stravinsky's Firebird Suite, brilliantly played by Leopold Stokowski and his Orchestra (ten-inch LM-44). William Kapell and the Robin Hood Dell Orchestra conducted by Steinberg ride one of the concerto warhorses—Rachmaninoff's Second—and handle it very well. Stravinsky and the Victor Orchestra play two Stravinsky works—Apollon Musagète and the Concerto Grosso in D. The latter is a first recording, and the previous version of Apollon dates back quite a few years. Both are neo-classic works staunchly in the middle-Stravinsky idiom. Nothing more need be said to admirers of the composer—or to detractors, either.

WCFM: This is a new company, which makes its debut with a disc of Charles Ives' Third Symphony and an arrangement by Richard Bales of Music from the American Revolution. WCFM is a radio station in Washington, and this release should attract much attention. The Ives symphony dates from 1901-4 and was revised in 1911. Compared to some of Ives' more "primitive" work it is simple and melodious—but it also is years ahead of its time. It was not played in public until 1946, at which time there was much discussion of its prophetic modernisms. Bales' transcription is a pleasantly melodious unimportant set of pieces. One might have wished for another Ives work as a partner to the symphony.

Westminster: As usual, Westminster comes forth with an unhackneyed list. There is Borodin's Quartet in A, played by the Vienna Konzerthaus Quartet (50-35)—a melodious work not nearly as well known as the same composer's D major Quartet. Then there is Schubert's Quintet in C, a new recording of which was badly needed. This is played by the Vienna Konzerthaus Quintet (50-33) with devotion and musicianship. The same chamber organization is heard in a pair of Haydn quartets—in E flat (op. 64, No. 6) and D (op. 76, No. 5), on disc 50-34, and a group of Viennese wind players, backed by piano, play two novelties. These are the B flat Piano Quintet by Rimsky-Korsakoff and Glinka's Trio Pathetique. Neither is an especially interesting work, but they are worth hearing as representative of varying developments in Russian music. Another first recording is Strauss' Aus Italien, heavily post-romantic but with anticipations of the Strauss that was to come.

Henry Colbert
205 W. 57th St., New York 19, N. Y.

ALBENERI TRIO
ERICH ITOR KAHN, Piano — GIORGIO CIOMPI, Violin — BENAR HEIFETZ, 'Cello

PHYLLIS CURTIN
Soprano

EARLY MUSIC FOUNDATION
Ruth Kisch-Arndt, director

LEAH and SHIRLEY EFFENBACH
Duo-Pianists

HORSZOWSKI
Pianist

REGINALD KELL
Clarinetist

VINAVER CHORUS

MUSIC and ARTS INSTITUTE of SAN FRANCISCO
College of ***MUSIC — DRAMA — OPERA***
ROSS McFEE, founder and director
FALL SEMESTER — SEPTEMBER 11, 1950 to JANUARY 25, 1951
BACHELOR OF MUSIC DEGREE
Approved for Non-quota Immigrant Students; Veterans under the GI Bill and Cal. Dept. of Vet. Affairs; Armed Force Personnel under Army Ed. Program.
2622 Jackson Street — San Francisco 15, Calif.

METROPOLITAN SCHOOL
OF MUSIC — Leonard Keller, *President*
Artist Faculty: Martial Singher, Milton Preves, Florence Kirsch, Members of Chicago Symphony Woodwind Quintette
Instruction in all branches of Music and Allied Arts
Catalogue on request: 207 South Wabash Avenue, Chicago, Illinois

Cincinnati Conservatory of Music
LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
C. M. Benjamin, Registrar Dept. M.C., Highland Ave. & Oak St., Cincinnati 19, Ohio

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director — 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

School of Music
ROOSEVELT COLLEGE of CHICAGO
Applied and Theoretical Music, Composition, Musicology, and Music Education. Bachelor of Music and Master of Music degrees.
Bulletin on request
430 S. MICHIGAN AVENUE — CHICAGO 5, ILLINOIS

CHICAGO CONSERVATORY
410 S. Michigan Blvd. — N A S M accredited — HA. 7-0500

MINNEAPOLIS COLLEGE OF MUSIC — MARIE HOLLAND SMITH, *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
DIPLOMA COURSES
Opera • Orchestra • Chamber Music
Special Courses for Children and Non-Professionals
David Mannes, *Dir.*; Felix Salzer, *Exec. Dir.*, Rm. 32, 157 East 74 St., N. Y. 21 — BU. 8-0656

COSMOPOLITAN
SCHOOL OF MUSIC
Edwin L. Stephen, Manager
306 S. Wabash — Member NASM — Chicago, Illinois

WINGATE SCHOOL OF MUSIC
304 MAIN STREET, EAST ORANGE, N. J. — ORange 4-9037 — PIANO — ORGAN — HARP, VIOLIN — CELLO — VOICE

BIVIANO SCHOOL OF MUSIC *(Accordion Center)*
Private Lessons—All Instruments—Theory, Harmony, Ear Training and Sight Singing—Courses for Veterans
SPECIAL COURSE FOR BEGINNERS
School Approved by New York Board of Education—Catalog on Request
113 W. 48th St., New York 19, N. Y. — CIrcle 5-6226

THE SAN FRANCISCO CONSERVATORY OF MUSIC
Bachelor of Music Degree—Diploma Courses
3435 Sacramento Street, San Francisco, Calif. — WAlnut 1-3496

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
83rd Year — Catalogue on request

Arved Kurtz—Warner M. Hawkins—August Fraemcke—Carl Hein, Directors — *CHARTERED 1878* — Former Directors
NEW YORK COLLEGE OF MUSIC
Send for catalog — 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE
CONSERVATORY OF MUSIC
South Campus, Berea, Ohio (Suburb of Cleveland)
For information write HAROLD W. BALTZ, Director

CORNELL COLLEGE
Founded 1853 — Mt. Vernon, Iowa
Conservatory of Music — Paul Backhaus, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois — Kenneth N. Cuthbert, Dean

CONVERSE COLLEGE
PROFESSIONAL SCHOOL OF MUSIC
Spartanburg, South Carolina. Member—N.A.S.M.
Fully accredited—B. Mus. and M. Mus. degrees
For catalog, write: Edwin Gerschefski, Dean

Ariel Rubstein, Director — **PORTLAND SCHOOL OF MUSIC** — Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue — Portland 5, Oregon

Progressive School of Music
HARRIET KAY, Director
932 N. Mozart — 923 Kimball Bldg.
Chicago 22, Ill. — BR. 8-1137

MACPHAIL College OF MUSIC
Catalogue mailed on request
Member, Nat. Assn. Schools of Music
LaSalle at 12th St., Minneapolis, Minn.

BOGUSLAWSKI COLLEGE of MUSIC
Degrees Conferred
Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire
323 S. Wabash Ave., Chicago, Ill. — WE. 9-7818

NORTH PARK COLLEGE SCHOOL OF MUSIC
A music school on a College Campus.
Donald Ahlsen, Dean, 3225 Foster, Chicago, Ill.

LOS ANGELES
CONSERVATORY
write for catalog to Garry A. White, Director
845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

CADEK CONSERVATORY OF MUSIC
of the University of Chattanooga
Founded 1904 — Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

THE WALT WHITMAN SCHOOL
Child's Private Instruction Within the School Day
25 East 78th St., N. Y. 21, N. Y. — REg. 4-0004

CORNELL ACADEMY OF MUSIC AND DRAMATIC ARTS — Est. 1917
ETHEL CORNELL, *Director*
1120 42nd St., Brooklyn 19, N. Y. — ULster 3-7333

SCHOOLS and STUDIOS

Kittain and Chaliapin Students Heard

Singers from the studio of Rita Kittain and Lydia Chaliapin are appearing frequently in the metropolitan area and on radio and television. Singing on television were Regina Price, soprano, twice on Bob Sherwood's Midnight Shack over WCBS, and Tamara Bering, mezzo-soprano, on Robert Q. Lewis's program The Show Goes On (CBS). The Pen Women of America presented Tassia Bertain, soprano, in a program of two American composers, Randegger and Iris Brussels. Margaret Darnton, soprano, was featured twice as soloist with the Manufacturers Chorus at the Monroe Consolidated School. Marking the 50th year since the death of Verdi, a cycle of that composer's music is presented in 15 weekly broadcasts over WHOM, with Miss Bertain, Tamara Bering, Miss Darnton, Miss Price, Raing Simeoni and Ivan Markeloff. The cycle concludes with a Verdi Memorial Concert at Carnegie Hall, with Metropolitan Opera singers, and Miss Simeoni and Miss Bering. The latter was a soloist last summer at the Lewisohn Stadium in De Falla's El Amor Brujo, conducted by Eleazar de Carvalho.

Susie Matthews, contralto, student of Miss Chaliapin at the Conservatory of White Plains (Mikhail Sheyne, director), gave her second annual concert at the club of the Union Baptist Church, White Plains, N. Y.

Mu Phi Epsilon Marks 57th Year

Mu Phi Epsilon celebrated the 57th Anniversary of its founding on Nov. 13 when members gathered in groups all over the country to honor the memory of the late founders, Elizabeth M. Fuqua and Winthrop S. Sterling. The New York Alumnae Chapter entertained as its guest of honor the national president, Ruth Row Clutcher, whose message for the occasion quoted from a speech by Dr. Sterling at a Founders' Day dinner in 1919. Helena Morsztyn, Polish pianist and teacher, was another guest, and the program was given by Eleanor Berger, mezzo-soprano; Ruth Bradley, pianist; and Marcella Eisenberg, violinist.

A benefit concert for the scholarship fund of the sorority was given on Dec. 10 at Carl Fischer Concert Hall. The artists were Doris Hevener Bolvig and Elizabeth Ball Kurz, duo-pianists; Lillain Rehberg Goodman, cellist; and Lois Mac Mahon, soprano.

Eastman School Plans Opera Premiere

ROCHESTER, N. Y. — The Opera Workshop of the Eastman School, Leonard Treash, director, has scheduled three performances of Mozart's Cosi fan tutte for presentation in March. For the Eastman School 1951 Festival of American Music it will present the premiere of a new opera, The Well, by Louis Mennini, member of the faculty, and Menotti's Amelia Goes to the Ball.

Cecile Staub Genhart, member of the major piano department at the Eastman School of Music, has been named by the Institute of International Education to the jury to make preliminary selection of graduate candidates for the educational exchanges under the Fulbright Act.

NFMC Announces Scholarships

Mrs. Royden J. Keith, president of the National Federation of Music Clubs, has announced a new series of scholarships available to young people throughout the United States. Among these is a three-year scholarship in strings offered by the Peabody Conservatory of Music, Baltimore, already described in the Musical Courier of Nov. 15. Mrs. Keith, Mrs. Hazel Post Gillette, national student adviser, and Mrs. Florida Cox, national chairman of student musicians contests, are the official committee for this scholarship and also for 49 summer scholarships offered to voice winners in auditions conducted by the Federation, by the Opera Workshop of the Pennsylvania College for Women in Pittsburgh. Details are as follows:

The Pennsylvania scholarships cover a six-week course opening June 19 and continuing through July 29, and are valued at $275 each. Auditions are to be conducted in the 48 states and the District of Columbia in conjunction with the Student Musicians Contests, with a winner selected in every state.

Another important scholarship jointly announced by Mrs. Keith, the Federation president, and A. J. Fletcher, national chairman of opera, covers an eight-week course in stage directing at the Seagle Colony at Schroon Lake, N. Y. This is valued at $450 and covers room, board and tuition. Instruction embraces voice training, English, French and Italian diction, and the usual work incident to an operatic course, but with special emphasis upon stage direction.

Information regarding the Peabody and Pennsylvania College for Women Scholarships is obtainable from Mrs. Hazel Post Gillette, 900 Southland Avenue, Fort Worth, Tex., or from the New York office of the National Federation of Music Clubs, 455 W. 23rd St., New York 11. Inquiries regarding the Seagle Colony Scholarship should be addressed to A. J. Fletcher, P. O. Box 1406, Raleigh, N. C.

In addition, the Federation is offering its customary four partial scholarships in piano, violin, voice and organ at the Chautauqua Institution, Chautauqua, N. Y.; three partial scholarships at the National Music Camp at Interlochen, Mich., and a scholarship at Transylvania Music Camp in Brevard, N. C. A national scholarship will also be given for the first time in 1951 at Melody Farm Music Camp, Lake Forest, Ill., the summer camp operated by the Illinois Federation of Music Clubs, honoring Mrs. Keith, an Illinois resident; and two scholarships at the Pacific Northwest Music Camp at North Bend, Wash., conducted by the Pacific Northwest Youth Symphony of Seattle.

ADA PAGGI, former leading mezzo of opera companies in South and Central America, Cuba and the United States, is now head of the Opera Workshop at the Cincinnati Conservatory of Music, where she has created a large clientele among operaminded students. The first work to be presented under her direction is Carmen, in which Miss Paggi herself sang the title role on tours with various companies.

Berg Concert for Juilliard

A special chamber concert of the music of Alban Berg will be given at the Juilliard School of Music on Dec. 18 for the benefit of the Student Aid Fund, which aids young musicians in meeting pressing financial needs during their stay at Juilliard. Faculty artists appearing will be Beveridge Webster, pianist, and the Juilliard String Quartet; student artists include Bethany Beardslee, soprano, and Jacques Louis Monod, pianist; alumni taking part are James MacInnes, pianist, and Herbert Tichman, clarinetist.

Henry Street School's Schedule

Grace Spofford, director of the Music School of Henry Street Settlement, announces the four annual concerts of the chorus and orchestra of the school for Dec. 19, Feb. 17, March 17 and May 16 under Robert Scholz. Students of the school will participate as soloists.

Voice Study Declared Valuable for Everybody

Louise Jenkins, stating the case for voice training of the student who does not necessarily intend to become a professional, says, "Too many people hesitate to study unless they have exceptional voices. Singing for pleasure, for cultural development instead of planning solely for a career, often brings rich rewards.

"When I myself began voice study, I did not have a thought of becoming a professional. While still in my teens I would often go to entertain in such places as homes for the aged, in hospitals, in camps. And, although I later became a concert singer, never did singing seem more worthwhile. The girls in my studio today enjoy singing for the same type of audiences.

"With singing comes the desire to learn languages and sing songs and arias in the original tongues. It brings an incentive to study and know at least a little about the languages of other countries, an educational tonic. There are school teachers in my classes, acquiring better speaking voices, more poise for public speaking, more self-confidence.

"When one studies for cultural reasons, it is never too late to learn. Often a voice that has lost youthful freshness returns, through proper placement, to the pleasing quality of years ago, and its owner may find that she can have a place in the church choir, and, through singing, find new interests and pleasures. I have a mother and daughter in my group now, and their work together is helping to bridge the gap of a generation and bringing them into a closer, more congenial relationship.

Concerning Length of Study

"Usually, the first question a pupil asks me, following a voice audition, is, 'How long must I study before I can earn my living with singing?' No matter how good the voice qualities may be, this is difficult to answer, as success does not depend upon vocal qualifications alone. I never attract a pupil to my studio with promises of any sort. However, I can say whole-heartedly that I shall do my utmost to develop that voice, and, equally important, take a deep personal interest in bringing out the best in the pupil's character and personality. I believe in singing, not only to build careers, but to build lives enriched by music. Music opens doors to happiness."

MANHATTAN SCHOOL of MUSIC *33rd Year*

JANET D. SCHENCK, *director*

Bachelor of Music Degree
Master of Music Degree in Applied Music, Theory, Composition, Musicology, and Music Education

Diploma and Post-Graduate Diploma
Preparatory Department

238 East 105 Street — New York 29, N. Y.

SCHOOL NOTES

The Chamber Ensemble of the New York College of Music, Ugo Di Dio, conductor, presented a concert at the Hotel Barbizon on Nov. 28.

Two young pianists, pupils of Adi Bernard were heard in broadcasts—Burton Marcus on Victor Packer's program, WLIB, Nov. 26; and Howard Weiss on Young America Plays, WNYC, Dec. 6.

Beryl Rubinstein, director of the Cleveland Institute of Music, gave a piano recital on Nov. 15 at the school's Willard Clapp Hall, playing an all-Beethoven list, the Andante in F, and the Sonatas No. 106 (Hammerklavier) and op. 2, No. 2.

Sara Mae Endich, pupil of Emmy Joseph gave a recital on Dec. 10 at the Brooklyn Academy of Music as a recipient of a Young American Artists Award from the Brooklyn Institute of Music and Arts. Miss Endich also won the Marian Anderson Award at this year's audition. The New School of Social Research has asked Emmy Joseph to repeat her course on Basic Principles of Singing for the spring term, beginning in February.

Maryland Aids Young Artists

The Maryland Federation of Music Clubs, Mrs. George Bolek, president, has established a Young Artists Presentation Service. Mrs. F. Dew Claybrook is chairman, and Mrs. Martin W. Garrett, co-chairman. Listed by the organization are Eva Bober, Dorothy Dittmar, Phyllis Frankel, Hilda Clinton Greene, Beth Harrelson, Tanya Udel Lear, Mary Davis Sigler, Helen Stokes, Mary Elizabeth Walsh, sopranos; Olga Grether, Virginia Poole Webster, mezzo-sopranos; William Chalmers, Marvin Clark, tenors; Raymond Harrison Brown, William Chalmers, baritones; Eugene Harsh, Merle Mitchell, pianists.

PASSED AWAY

ADOLFO BETTI, 75, noted violinist, passed away at his home in Bagni di Lucca, Italy, on Dec. 2. Betti, who since the recent war had served as Mayor of his birthplace, Bagni di Lucca, was a pupil of Cesar Thomson at the Liege-Conservatory, where he won first prize in harmony and chamber music in 1895, and the gold medal for violin in 1896. He was heard as soloist in Vienna and toured Austria, France and Italy. He was assistant professor of violin from 1896 to 1903 at the Brussels Conservatory. Betti was best known as first violinist of the Flonzaley Quartet from its foundation in 1903 until the close of its farewell tour in 1929. He lived in New York for a number of years, and more recently had served as a master teacher in his home in Italy. In 1936 he married Madeleine Monnier, cellist.

HENRY PURMORT EAMES, 78, composer, pianist and teacher, died at his home in Claremont, Cal., on Nov. 25. He was born in Chicago, received the degree of Mus. D. from Cornell College, Ithaca, N. Y., studied piano with Paderewski, Clara Schumann, William Sherwood and others.

Dr. Eames founded and directed the Omaha School of Music and Allied Arts. He had been vice president and director of the piano and orchestra departments at the Cosmopolitan School of Music in Chicago, from 1912 to 1920; head of music at Illinois Wesleyan University; musical director of Brunswick Records, and after 1923 professor of piano at the American Conservatory, also teaching at Scripps College and Claremont School. He composed music for chorus and songs. His wife Clara and three daughters survive.

THOMAS WOOD, 58, British composer and musical educator, died on Nov. 19, according to a dispatch from Bury, England. He was formerly a lecturer and precentor at Exeter College, later a member of the board of examiners for music degrees at Oxford, chairman of the Royal Philharmonic Society in 1946-8.

GIUSEPPE BORGATTI, 79, one of Italy's noted tenors, died at Reno on Lake Maggiore on Oct. 18.

HELEN TAYLOR JOHANNESEN, wife of the concert pianist Grant Johannesen, was killed on Oct. 5 in an automobile accident near Heber, Utah.

MARY L QUIN, pianist and teacher, died at her home in New York on Oct. 11. She had been a member of the faculty of the Juilliard School of Music.

ESTELLE PLATT, 84, teacher of singing, died in a Rhinelander, N. Y., hospital on Nov. 30. She studied in New York and Paris, and maintained a Carnegie Hall studio for 65 years.

MARY ELIZABETH HALLOCK GREENEWALT, 79, former Leschetizky pupil, known as a Chopin performer, writer and lecturer on the use of light and color, died recently in Philadelphia. She invented several light instruments.

SAMUEL SCHUMAN, 80, father of William Schuman, composer and president of the Juilliard School of Music, died in a New York hospital on Nov. 29. Besides his son, he is survived by a daughter, Mrs. Andrea Israel, of New York, and four grandchildren.

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Jansson, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

WIESIKE LILLIAN **FLICKINGER**
SCIENCE OF SINGING
Member NYSTA and NATS
Studio 822, Steinway Hall, New York 19, N. Y.

ELMO RUSS
COMPOSER
Suite 701, 119 W. 57th St., New York 19, N. Y.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
CIrcle 6-0385

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8066

Victoria **BOSHKO**
PIANIST
INSTRUCTION — CHAMBER MUSIC
1035 Fifth Ave., N. Y. C. REgent 4-0837

VOICE DEVELOPER!
Powerful, Magnetic, Impressive Voice developed with New Invention—Diaphragm Exerciser. Write
VOICE DEVELOPER "58V" Box 665, St. Louis, Mo.

BRADLEY UNIVERSITY SCHOOL OF MUSIC
Member—NASM Degrees: Music Ed., Applied Music, Music Business
Peoria, Ill. Kenneth V. Kincheloe, *Director*

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Oechsler, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

GUSTAVE **CLOEZ**
CHEF D'ORCHESTRE—Theatre National de l'Opera Comique. Professeur d'Etudes Lyriques au Conservatoire de Musique a Paris.
CONDUCTOR, festivals et l'opera—Hambourg, Londres, Geneve, Zurich, Bucharest, Kovno. Concerts, Symphoniques, Paris, Rio de Janeiro.
INSTRUCTOR — DIRECTOR — COACH.
23 rue Raynouard—Paris 16

Teacher-members of the
Leschetizky Association of America

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Edwin Hughes
338 W. 89th St., N. Y. 24—SC. 4-0261

Florence Trumbull
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

Howard Wells
Pianist and Teacher
603 Fine Arts Building, Chicago, Ill.

PHILADELPHIA CONSERVATORY
Of Music *Founded 1877*
216 South 20th Street
Maria Exerman Drake, Director
Eminent faculty
Expert child teaching
Courses leading to Degrees

PHOTO CREDITS: 2nd cover: Bach Festival (© Naftali, Ein Gev), Levine and Bachauer (Bea Greenhaus), Beek group (© Werf, Utrecht); page 5 (Ken Rarick); page 8 (French National Tourist Office); page 9 (J. Abresch); page 17 (Frank L. Curtis); page 29 (Fernand de Gueldre).

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
7786 Bonner Avenue Sun Valley, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

For YOUR CHICAGO RECITAL *Consult*

BERTHA OTT
Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3500. Careful attention given to Debut Recitals. Write for Full Information.

RUTH HEIZER
Teacher of Singing
Northwestern University School of Music, Evanston, Ill.

GERALD SMITH
BARITONE
9108 S. Albany, Chicago Evergreen Park 8964

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

HELEN KETTNER
PIANIST
Mgt. Frederick Barnes, 1350 No. State St., Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Bldg., Chicago, Illinois

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5816 So. Park, Chicago, Ill. Tel.: BU. 8-4130

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Head of Opera Department
Cincinnati Conservatory of Music

MAURICE G. IVINS — ANNADAZE
Baritone — Teacher of Voice
Piano — Coach—Accompanist
936 Fine Arts Bldg., Chicago Tel.: Sun 0441

ELSE HARTHAN ARENDT
SOPRANO
Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

MARTHA BECK
COMPOSER

LEO PODOLSKY
CONCERTS · PIANO CLINICS · MASTER CLASSES
For information as to available dates, please write to
RITA OLSON, 7424 Merrill Ave., Chicago 49, Illinois

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. Bl. 8-1293

DELTA OMICRON
NATIONAL PROFESSIONAL MUSIC FRATERNITY
Miss Marie Martl, *National President*
525 West Fourth, Royal Oak, Michigan

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 6580

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

SPRENGER PIANO CAMP
Cape Cod — Boys & Girls 8-14.
Mr. and Mrs. Stanley Sprenger
252 S. Van Pelt St., Philadelphia 3, Pa.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-9525

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
718 Fine Arts Bldg., Chicago WE. 9-3486

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

VIRGINIA PARKER
SOPRANO
6304 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5389

RICHARD DE YOUNG
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone: DElaware 7-2338

LEON KIRKPATRICK
CONCERT PIANIST
5655 Michigan Avenue
Chicago, Ill. Tel.: NO. 7-2968

LEO HEIM
PIANIST
Accompanist-Teacher
American Conservatory, Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. WE. 9-7369

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

BARRE HILL
BARITONE
American Conservatory
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago

DOROTHY JORDAN
DRAMATIC SOPRANO
Concert - Radio
825 Orchestra Bldg. Chicago, Ill.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

DOROTHY WHITESIDE
STEPHENS
MEZZO
10832 Calumet Ave., Chicago, Ill.—PUllman 5-5763

CECILE de HORVATH
CONCERT PIANIST and TEACHER
638 Fine Arts Building, Chicago, Ill.

david austin
BASS - BARITONE
RECITAL — ORATORIO
American Conservatory, Chicago

WAGER SWAYNE
Pianists Prepared for Public Appearances
ED—Klet Arness San Francisco 21, Calif.

MARIONNE DiARD
Mezzo-Soprano
Kimmswick, Missouri — Tel.: Imperial 2296

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

PRO MUSICA TRIO
Nina Mesirow Minchin, Pianist-Founder
Ennio Bolognini, cellist; Fritz Siegal, violinist
Plaza Hotel — Chicago, Ill.

HERBERT RENISON
CONCERT PIANIST
Personal representative—Bertha Ott
306 South Wabash Chicago, Ill.

Florence HENLINE
PIANIST
Pianist of Chicago Symphony String Ensemble
5426 S. Harper Ave., Chicago, Ill. FL. 2-3900

FRANCES ERNEST
TEACHER OF SINGING
American Conservatory of Music, Chicago, Ill.

FRED TRULL
NATS
TEACHER of SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

Announcing—

Musical COURIER'S

ANNUAL BOOKING ISSUE

to be published February 15, 1951

...A yearly survey of achievement, plans, opinion and general trends in the world of professional music...

Representation in this issue insures attention from managers, artists, leaders in all phases of serious music, encompassed by our world-wide circulation.

Deadline for copy—February 5, 1951

Address:

New York:
119 West 57th Street
Circle 7-4500

Chicago:
220 South Michigan Avenue
HArrison 7-6110

San Francisco:
155 Seal Rock Drive
SKyline 2-2664